GAME OF THRONES EXCLUSIVE!

Entertainment WEEKLY

MAY 13, 2016 • #1414

GAME OF THRONES'
KIT HARINGTON

VK.COM/STOPTHEPRESS

He's Alive!

Inside the Top Secret, Two-Year Plan to Kill Jon Snow—and Bring Him Back to Life*

By James Hibberd

*They even kept the secret from President Obama!

INTRODUCING
THE NEW 2017 ESCAPE
LIFE IS A SPORT. WE ARE THE UTILITY.
BE UNSTOPPABLE.
Go Further
Ford

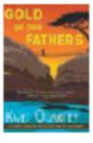
THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ Tony Hale, Sufe Bradshaw, Gary Cole, Julia Louis-Dreyfus, Anna Chlumsky, and Hugh Laurie

1 →

2 →



3 →

4 →

5 →

1

TV

VEEP

• Though only marginally more absurd than our real current campaign climate, the political satire's fifth season—led by President Selina Meyer (Julia Louis-Dreyfus) and her arsenal of insults—may be the series' most unflinchingly funny yet. *(Sundays, 10:30 p.m., HBO)*

2

MUSIC

"CHILDS PLAY," Drake

• Drake's fourth studio album, *Views*, is a largely solemn and reflective affair, but this standout track is immediately addictive thanks to its fun flow, bouncy beat, and a particularly buzzy Cheesecake Factory reference. (Yes, really.)

3

BOOKS

GOLD OF OUR FATHERS, by Kwei Quartey

• The fourth installment in Quartey's atmospheric Darko Dawson detective series sees the newly promoted hero investigating Ghana's corrupt gold-mining industry—where the bad guys' deep pockets render them fearless.

4

SNAPCHAT

@LACMA

• This Los Angeles museum (one of the first institutions of its kind to join Snapchat!) makes art lovers of us all with on-the-pulse snaps that pair pop culture quotes with works from its collection. (Think: Iggy Azalea rap lyrics superimposed on 17th-century portraits.)

5

GAMES

UNCHARTED 4: A THIEF'S END

• Nathan Drake swings back into action in a thrilling conclusion to the epic action-adventure series that includes a car-hopping, rope-swinging chase sequence that puts most Hollywood blockbusters to shame. *(PlayStation 4)*

VEEP: LACEY TERRELL/HBO (5); ILLUSTRATION BACKGROUND: GALLO IMAGE/GETTY IMAGES; DRAKE: CAITLIN CRONENBERG

ILLUSTRATION BY **JOHN RITTER**

6 →

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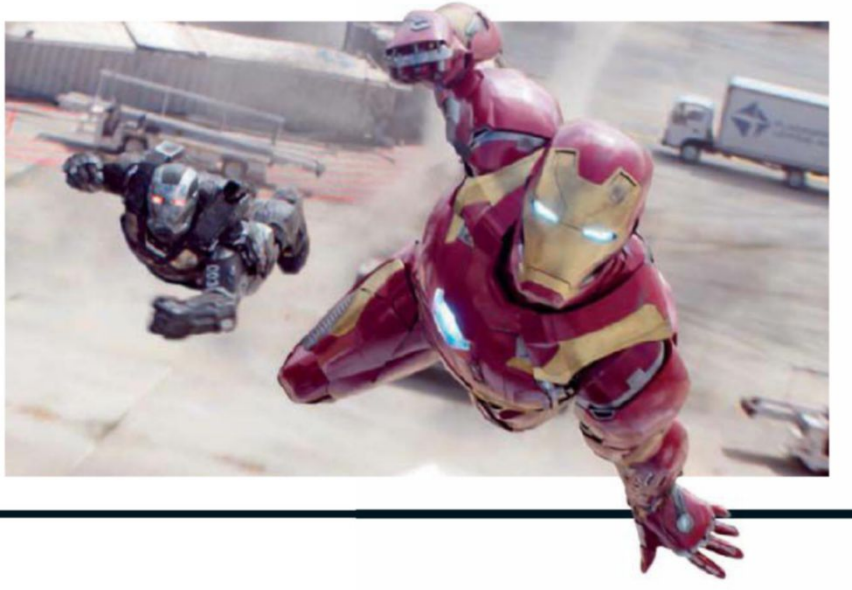

THE GOOD WIFE: JEFF NEUMANN/CBS; HARRIS: KEVIN WINTER/GETTY IMAGES; THE SERATONES: CHAD KAMENSHINE; CAPTAIN AMERICA: CIVIL WAR: © MARVEL 2016

6

TV

THE GOOD WIFE

• The jury is out on whether Alicia will get her happy ending, but seven deliciously bingeable seasons can mean only one thing: The series finale is one you can't afford to miss. *(May 8, 9 p.m., CBS)*

7

MUSIC

"THIS IS WHAT YOU CAME FOR," Calvin Harris feat. Rihanna

• Fresh off a joint Coachella performance, Harris and Rihanna have partnered for the first time since 2011's "We Found Love" on this catchy track that pulses with kinetic energy.

8

BOOKS

THE LONG WEEKEND, by Adrian Tinniswood

• If you've been afflicted with a crippling case of *Downton Abbey* withdrawal, this nonfiction peek into the inner workings of English country homes between the wars will fill the void.

9

MUSIC

GET GONE, the Seratones

• Led by powerhouse vocalist A.J. Haynes, the Louisiana quartet fuse chicken-fried riffs, blues-rock sounds, and groovy soul on their fiercely compelling debut.

10

MOVIES

CAPTAIN AMERICA: CIVIL WAR

• Old friends and new faces are forced to pick sides, as directors Anthony and Joe Russo juggle ethical quandaries and electrifying action scenes in one of Marvel's best films to date. *(PG-13)*

It's as easy as
ABC
PETA animal birth control
Photo: SabreePhoto.com • Makeup: Joanne McCarthy • Hair: Anna Maria Orzano • Wardrobe: Shiffy Kagan for The Cloutier Agency
Don't Miss a Step
Spay or Neuter Today!
Carrie Ann Inaba & Shadow FOR PETA
U.S. animal shelters are taking in more than 7 million unwanted dogs and cats every year. You can help prevent this—it's as easy as *Animal Birth Control!* Save lives: Always spay or neuter your animals, and never buy them from a breeder or a pet store.

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2016

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After breakout roles on TV made him a social-media superstar, the actor had to hit pause. And then reset. Now Haynes has returned with a fresh perspective on what else he'd like to conquer—this time, as his most honest version of himself.
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ON THE COVER
Kit Harington photographed exclusively for EW by Marc Hom on Feb. 4, 2016, in Westlake Village, Calif.
STYLING: SAMANTHA MCMILLEN/THE WALL GROUP; TAILOR: SHAWN PANAHANDEH/THE WALL GROUP; GROOMING: JOHNNY HERNANDEZ/FIERRO AGENCY; COAT: BURBERRY; SHIRT: J. CREW; JEANS: NUDIE

T-SHIRT: ALL SAINTS; PANTS: RRL; BELT: KELLY COLE

THE WEEK'S BEST

Sound Bites

TWEET OF THE WEEK
I won't be releasing my tax returns either. I don't need people questioning how much I spend on nipple covers. IT'S A BUSINESS EXPENSE!
@BetteMidler

"Why you gotta fight with me at Cheesecake/ You know I love to go there."
—Drake on "Childs Play" from *Views*

"Wait, are you saying Mom is falling for Lucious? Hell no, I ain't getting King Kong and Godzilla back together."
—Hakeem (Bryshere Gray), on his parents' whiplash of a relationship, on *Empire*

"I'm here to help. Don't eat the help."
—Tyrion (Peter Dinklage), trying to win over the dragons, on *Game of Thrones*

"We have less than 100 days to go until the Summer Olympics! That's right, it's less than 100 days until people at home in sweatpants eating potato chips are like, 'I could do that.'"
—Jimmy Fallon on *The Tonight Show*

"Okay, well, Chelsea, miraculously you have no STDs this month."
—Mindy (Mindy Kaling)

"Ugh, I'm turning into my mom."
—Chelsea (Eliza Coupe) on *The Mindy Project*

"Is this dinner too tacky for the Donald? What could he possibly be doing instead? Is he at home eating a Trump Steak?"
—President Obama at the White House Correspondents' Dinner

MIDLER: AXELLE/BAUER-GRIFFIN/FILMMAGIC; DRAKE: PIMENTEL/GETTY IMAGES FOR VIRGINIA BLACK WHISKEY; DINKLAGE: HBO; GRAY: CHRIS FRAGAPANE/FOX; COUPE: JESSICA BROOKS/NBC/NBCU PHOTO BANK VIA GETTY IMAGES; KALING: MARK SELIGER/HULU; FALLON: ANDREW LIPOVSKY/NBC; OBAMA: REX/SHUTTERSTOCK

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EW 05 13 2016

News+Notes

DIVIDING PRINCE'S KINGDOM

The late singer's family is in court to determine who will inherit a mysterious cache of unreleased music and his Paisley Park palace. By Nolan Feeney

PRINCE: PYMCA/UIG/GETTY IMAGES. PAISLEY PARK: ADAM BETTCHER/GETTY IMAGES

PRINCE POST-MORTEM

An overview of the Purple One's sales following his passing.

BY NOLAN FEENEY

239,000	741,000	3,530,000	8	19
Number of albums sold the day he died	Number of albums sold since his death	Number of tracks downloaded since his death	Albums that entered the *Billboard* 200 the week after he died	Number of his albums that have now made the top 10

SOURCE: NIELSEN MUSIC

▲ Mementos left outside Paisley Park. Of Prince's legacy, Sinéad O'Connor tells EW: "All artists have unreleased material...because we didn't like it!"

PRINCE MIGHT HAVE RELEASED nearly 40 studio albums over the course of his decades-long career, but the prolific artist had long hinted that he'd written and recorded much, much more. "I've never said this before, but I didn't always give the record companies the best song," Prince told *Rolling Stone* in a 2014 interview published after his untimely death on April 21. Now it appears that the future of that never-before-heard material could rest in the hands of his surviving relatives, who are in court to determine what the pop star left behind—his fortune is reportedly estimated to be worth at least $250 million—and who will control his substantial legacy.

It's shaping up to be one of the highest-profile celebrity estate cases since Michael Jackson (who died in 2009), one that experts say may take years to sort out. "When people have big estates, people contest all the time because there's a lot of money involved," says Jeffrey P. Scott, an estate attorney in St. Paul. Typically those contests come from associates with even the slightest link to an artist: "It's the ex-manager, it's the girlfriend, the guy that got fired, the driver—everybody," Scott says. He adds, in reference to Prince's case, "But there were over 12 attorneys [in court] representing the six siblings, so that's ominous."

At issue is the question of whether Prince left behind a will. His sister, Tyka Nelson, contends that he did not; in that event, under Minnesota law, Nelson as well as Prince's five half siblings would likely become the beneficiaries of his estate and future royalties. At a May 2 hearing, Carver County District Court judge Kevin Eide did not rule out the possibility of a will still surfacing. "The court is not finding that there is no will," he said, "but that no will has yet been found." Per Nelson's request, Eide appointed Bremer Trust, an affiliate of Prince's longtime bank, to temporarily administer the musician's estate.

Bremer reportedly has already begun examining a vault at Paisley Park, Prince's residence in Chanhassen, Minn. (Friends say Prince was planning to turn the property into a Graceland-style museum.) Attorney Donald David, who has represented the estates of Tupac Shakur and Lisa "Left Eye" Lopes, expects that some but not all of this music will be fit for public consumption. "I know from my past experience that very often some of the material needs significant editing," David says. "But you're going to see unreleased Prince albums—if [the estate] is properly managed—for the next two decades."

So what exactly is in the vault? Prince himself had said he was sitting on solo material that could rival his finest work, as well as albums from *Purple Rain* backing band the Revolution and onetime protégées Vanity 6. For Owen Husney, who managed Prince early in his career, the question isn't how much material is in the vault but the manner in which it will be released. He hopes the beneficiaries will let music professionals or former Prince collaborators have a say in how the catalog is shared with the world, given the icon's notoriously strong feelings about copyright and artistic integrity.

"The heirs are probably all very good people, but they're not music executives," Husney says. "My worry is that unless somebody handles it with the exact same mind frame he had, you'll see some of these songs in a toothpaste commercial."

Additional reporting by Char Adams and Lindsay Kimble

TONY NOMINATIONS

HAMILTON MAKES HISTORY

The Founding Father earned a record 16 nominations, but there's lots more to talk about.

BY MARC SNETIKER

If you didn't have *Hamilton* tickets before, good luck getting them now. The 70th Tony Awards nominations were announced May 3, and as expected, Lin-Manuel Miranda's hip-hop history juggernaut led the pack of Broadway plays and musicals with 16 nods, besting the record for Tony nominations previously shared by *The Producers* and *Billy Elliot*. But *Hamilton* will be joined by plenty of other worthy contenders at this year's telecast (airing June 12 at 8 p.m. on CBS, hosted by James Corden), including an old-school tap tuner (*Shuffle Along*), a kiddie-band jam (*School of Rock*), a bluegrass underdog (*Bright Star*), and that one show about pie (*Waitress*). Here's what else rocked the nominations boat:

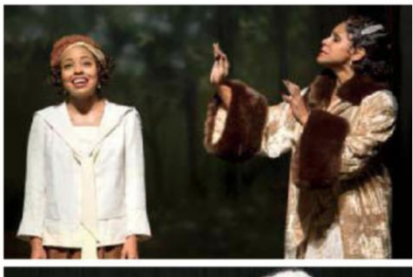
#TONYSSODIVERSE

In the aftermath of #OscarsSoWhite, the Tony Awards have set the scene to make history this year. Early prognostication (a.k.a. EW) predicts nonwhite performers will win in all four musical acting categories: Look for *Hamilton*'s **Leslie Odom Jr.**, **Daveed Diggs**, and **Renée Elise Goldsberry** to triumph alongside *The Color Purple*'s **Cynthia Erivo**, the slam-dunk front-runner for Best Actress.

PLAYING FAVORITES

For as safe a bet as *Hamilton* will be in the musical realm, the competition for Best Play is far less certain. *The Walking Dead* star **Danai Gurira**'s searing Liberian war drama, *Eclipsed*, has the merits of a bona fide star in **Lupita Nyong'o** (who will face off against powerhouse **Jessica Lange** in the **Ryan Murphy**-produced *Long Day's Journey Into Night*).

On the other hand, Stephen Karam's post-9/11 thinker, *The Humans*, is winning favors as a new American classic. And yet the edge may go to Mike Bartlett's Olivier-winning dark satire about the British royal family, *King Charles III*. Never underestimate the power of Kate Middleton.



(*From top*) *Hamilton*, *Shuffle Along*, and *Long Day's Journey Into Night*

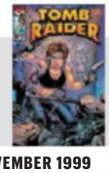
LARA CROFT RAIDS AGAIN (AND AGAIN)

With the pistol-packing British adventurer getting a big-screen reboot starring Alicia Vikander, we look back at 20 years of Tomb Raider.

BY AARON MORALES

OCTOBER 1996

Tomb Raider introduces the world to Lara Croft, who breaks up the videogame boys' club.



NOVEMBER 1999

A *Tomb Raider* comic by Top Cow launches and runs for 50 issues.

JUNE 2001

The movie *Lara Croft: Tomb Raider* casts Angelina Jolie in the title role, grossing $131 million domestically.

JUNE 2003

The *Lara Croft Tomb Raider: The Angel of Darkness* game underperforms, and the series is taken away from developer Core Design.

HAMILTON, LONG DAY'S JOURNEY INTO NIGHT: JOAN MARCUS (2); SHUFFLE ALONG: JULIETA CERVANTES; SON OF ZORN: FOX (2); LARA CROFT: TOMB RAIDER: MARY EVANS/RONALD GRANT/EVERETT COLLECTION; SHARK: ALASTAIR POLLOCK/GETTY IMAGES; METROID: NINTENDO; DRIVER: JASON LAVERIS/FILMMAGIC.COM; LUDDINGTON: FRAZER HARRISON/GETTY IMAGES FOR MARIE CLAIRE; VIKANDER: DAN MACMEDAN/WIREIMAGE.COM

THE BREAKFAST SNUB

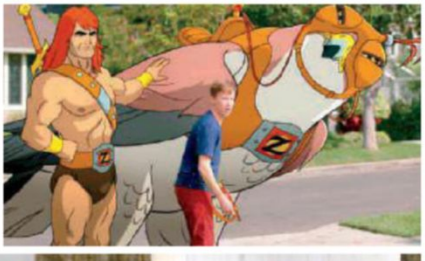
Who didn't wake up to good news on Tony-nomination morning? Tony record holder **Audra McDonald** (she has six), notably absent in the leading-actress category, along with her *Shuffle Along* costars **Brian Stokes Mitchell** and **Billy Porter**. And a handful of "sure things" who didn't turn out that way: *The Crucible*'s **Ben Whishaw** and **Saoirse Ronan**, *Allegiance*'s **George Takei**, *The Color Purple*'s **Jennifer Hudson**, icons **Cicely Tyson** and **James Earl Jones** (*The Gin Game*), and newcomer **Ana Villafañe**, who many thought would conga her way to a nomination as the star of the Gloria Estefan bio-musical, *On Your Feet!* (The Tonys decidedly did not get up and make it happen.)

MEET ZORN: YOUR NEWEST SUBURBAN SUPERHERO

From *LEGO Movie* writer-directors Phil Lord and Chris Miller comes a most unusual hybrid series. **BY DAN SNIERSON**

Worlds of all sorts will collide on *Son of Zorn*, a Fox comedy that blends live-action and animation. Debuting next season, the show revolves around Zorn (voiced by Jason Sudeikis), defender of the island nation of Zephyria, who returns to Orange County, takes a job selling industrial soap dispensers, and tries to reconnect with his teenage son (Johnny Pemberton) and ex-wife (Cheryl Hines), who is otherwise engaged (literally, to a professor, played by Tim Meadows).

"He tries to be a family man, but he is a barbarian warrior from another land who doesn't quite fit in," says executive producer Chris Miller. Adds fellow EP Phil Lord: "My favorite scenes are Zorn in the break room at his office, putting cream cheese on a bagel with a sword and talking to weird strangers." The producers have experience with quirky projects, live-action and beyond (see: *The Last Man on Earth*, *The LEGO Movie*). Still, fusing genres is a Herculean task. "One of the big challenges is that you have to produce an entire live-action show at the cost of a live-action show, and on top of that, you have to animate a character," Miller says. "It's almost like you're doing two shows for the price of one." And it's one that should stand out from the network-comedy crowd. "I think we are addicted to the feeling of getting away with something," Lord says. "And when I see this show on the air, I'm going to think, 'Why didn't anyone stop us? This is crazy!'"



(*From top*) Zorn (voiced by Jason Sudeikis) with Johnny Pemberton and Cheryl Hines

JULY 2003

Jolie returns in *Lara Croft Tomb Raider: The Cradle of Life*, flirting with Gerard Butler and punching a shark.

JULY 2007

Minnie Driver voices Lara in the *Re\Visioned: Tomb Raider* animated series.

JANUARY 2010

Guinness World Records dubs Croft "the most successful human video-game heroine." Sorry, *Metroid*'s Samus Aran.

MARCH 2013

Following declining sales, the videogame series is rebooted to tell Lara's origin story. Camilla Luddington (*Grey's Anatomy*) stars.

FEBRUARY 2014

The *Tomb Raider* comic is also rebooted by Gail Simone, picking up directly after the events of the game.

APRIL 2016

It is announced that Oscar winner Alicia Vikander will step into Lara Croft's boots in a new movie with director Roar Uthaug.

THE MET GALA GEEKS OUT

The first Monday in May is fashion's equivalent of the Super Bowl, bringing together famous faces for the year's most glamorous soiree, held at New York's Metropolitan Museum of Art. The theme, Manus x Machina: Fashion in an Age of Technology, called for futuristic formal wear. And when it came to the dress code, no one was better frocked than Claire Danes in a one-of-a kind, glow-in-the-dark gown. Designer Zac Posen details his masterpiece. **BY NINA TERRERO**

1/ LIGHT BRIGHT

Posen set out to create a statement dress that highlighted "crafted construction and emotion through the use of technology." Made of custom fiber-optic woven organza with 30 mini battery packs sewn into the dress' understructure, the gown is an haute couture design Posen says reflects "romanticism, grandeur, and futurism."

2/ SARTORIAL SLAY

The pale blue, princess-style confection required 600 hours of work by Posen and his six-person team, but it all paid off when the Twitterati likened it to a Cinderella moment. "That's kind of the ultimate fantasy in terms of a reference point," says Posen, who has incorporated tech-inspired designs in previous collections and collaborated with Google's Made With Code program.

3/ SIREN CALL

Danes not only sparkled like Cinderella—she also shared the princess' midnight curfew. "We took off the dress at 11:30 p.m.," Posen says. "We changed and then went to go meet Naomi Campbell and Madonna at their after-party." And fashion fans worldwide are now clamoring for their own fairy tale. Says Posen: "We had 10 requests for custom orders [of the dress] overnight!"

DANES: KARWAI TANG/WIREIMAGE.COM; ILLUMINATED DRESS: COURTESY OF ZAC POSEN; PINTO, WATSON, KURKOVA: DIMITRIOS KAMBOURIS/GETTY IMAGES (3); REAGAN: BETTMANN ARCHIVE/GETTY IMAGES; FERRELL: PABLO CUADRA/FILMMAGIC.COM

Claire Danes at the Met Gala

TECHED TO IMPRESS

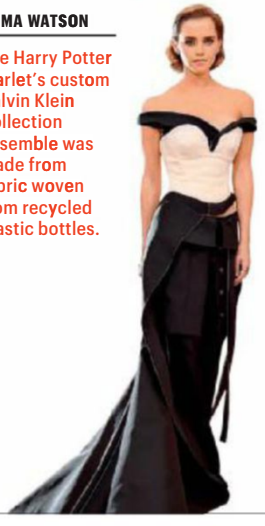
These ladies flaunted forward-thinking designs too

FREIDA PINTO

High fashion meets high tech in this Tory Burch number with Swarovski crystal embellishments that cycled through various colors.

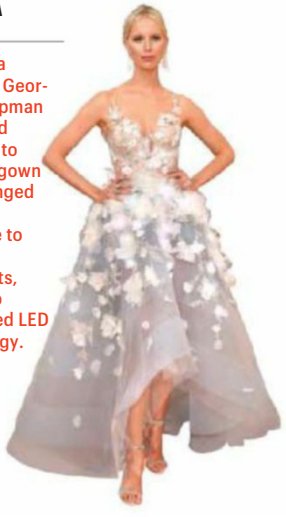
EMMA WATSON

The Harry Potter starlet's custom Calvin Klein Collection ensemble was made from fabric woven from recycled plastic bottles.



KAROLÍNA KURKOVÁ

Marchesa designer Georgina Chapman partnered with IBM to create a gown that changed colors in response to Twitter comments, thanks to embedded LED technology.



Ronald Reagan; Will Ferrell

WILL FERRELL WON'T BE GOING DUTCH

Following an outcry from Ronald Reagan's family, the actor has pulled out of a so-called "Alzheimer's comedy" about the president. Is the *Reagan* script really that incendiary? **By Clark Collis**

Will Ferrell had no problem playing a bumbling George W. Bush, as he proved on *SNL*. Portraying a dementia-stricken Ronald Reagan? That's another matter. Last month it was reported that the actor would star as the 40th president in *Reagan*, a political satire presenting the Commander-in-Chief as someone who believes he is playing the role of a president. In real life, Reagan was diagnosed with Alzheimer's after leaving office, and the possibility of Ferrell bringing a mentally befuddled version of the Great Communicator to the big screen provoked protests from members of the Reagan family. The controversy was also inevitably fueled by the recent passing of Nancy Reagan, who died in March. On April 29, a spokesman for the actor issued a statement confirming that Ferrell was no longer pursuing the project. He also denied that the film is an "Alzheimer's comedy."

Is the latter statement true? That's debatable. EW read the script for *Reagan*, penned by writer Mike Rosolio, and it is very much a comedy about a president whose health issues lead him to believe that the film's main character, a fictional intern named Frank Corden, is legendary director Frank Capra. However, Reagan is treated sympathetically in the screenplay, unlike many of the other real-life figures, such as Secretary of Defense Caspar Weinberger, who appears as a foulmouthed schemer.

Ferrell's distancing from the film hardly means it is doomed. *Reagan* is a hot script that appeared on last year's Black List, the annual roundup of the best unproduced screenplays in Hollywood. Moreover, there's a precedent for mental-health comedies succeeding (see below). 2012's *Silver Linings Playbook*, for example, earned $132 million and secured Bradley Cooper a Best Actor Oscar nomination for his portrayal of a man with bipolar disorder. All of which means moviegoers should expect another actor to be sworn in as Reagan sometime soon. *(Additional reporting by Joey Nolfi)*

How Other Mental-Health Comedies Have Fared

- ***Lars and the Real Girl*** *(2007)* $6 MILLION
- ***The Ringer*** *(2005)* $35 MILLION
- ***Me, Myself & Irene*** *(2000)* $91 MILLION
- ***What About Bob?*** *(1991)* $64 MILLION

SOURCE: BOX OFFICE MOJO

DEAD MAN TALKING

THINK BATTLING WHITE WALKERS IS TOUGH WORK?
TRY KEEPING TV'S BIGGEST SECRET—THE RESURRECTION OF JON SNOW—FOR NEARLY TWO YEARS.
***GAME OF THRONES'* KIT HARINGTON**
LIVED TO TELL THE TALE IN THIS EXCLUSIVE STORY.

BY **JAMES HIBBERD** *@JamesHibberd* ◇◇◇ *PHOTOGRAPHS BY* **MARC HOM**

Kit Harington photographed on Feb. 4, 2016, in Westlake Village, Calif.

KIT HARINGTON IS READY TO TALK. The *Game of Thrones* star is finally prepared to tell his story, the real one, after nearly two years of giving a public and private performance that transcended all the usual boundaries of acting to protect TV's biggest spoiler. Harington is finished playing dead.

(PREVIOUS SPREAD) STYLING: SAMANTHA MCMILLEN/THE WALL GROUP; TAILOR: SHAWN PANAHANDEH/THE WALL GROUP; GROOMING: JOHNNY HERNANDEZ/FIERRO AGENCY; COAT: GANT; T-SHIRT: ALL SAINTS; FIRE: FLICKR RF/GETTY IMAGES

DEAD AND BACK AGAIN
The Night's Watch took down Jon Snow in the season 5 finale; Melisandre and Ser Davos tried to bring him back in season 6

As fans of HBO's Emmy-winning hit now realize, Harington's character Jon Snow came back to life at the end of the second episode of season 6, resurrected by the sorceress Melisandre. The reveal capped 10 months of worldwide speculation following Snow's murder at the hands of his Night's Watch brothers in last year's finale. "Is Jon Snow dead?" became pop culture's biggest burning question, the 21st-century version of "Who Shot J.R.?," with millions of fans, the media, and even the President of the United States wondering if the heroic Stark bastard had truly perished. Actors typically only have to perform on camera. Harington played a role that involved much of his personal life. He had to deceive not only his fans, friends, and the press, but even his fellow castmates—for many months they didn't know Snow's true fate either. And what started as a minor creative misdirect, one that showrunners David Benioff and Dan Weiss were skeptical viewers would ever believe, evolved into a greater phenomenon than anyone could have predicted.

◆◆◆

THE TALE OF JON SNOW'S DEATH and rebirth begins five years ago. George R.R. Martin's most recent A Song of Ice and Fire novel, *A Dance With Dragons*, concluded with Snow's demise in a scene similar to the final moments of the show's fifth-season closer. In interviews, Martin teased that the character wasn't necessarily gone. But with the series' narrative increasingly veering from the novels (and racking up a higher body count), nobody except Martin and the producers knew the show's plan for handling Snow's story line.

In the summer of 2014, Harington received the scripts for season 5 a couple of weeks before production started. The finale ended with this description: "The brothers retreat, leaving Jon to die alone on the ground, bleeding out. The light goes out of his open eyes as we fade on season 5." That sounded awfully permanent.

EW *How did you feel when you read the scene where Jon was killed off?*
KIT HARINGTON I thought that would have been an awful way to go. I wasn't ready to say goodbye to *Thrones*. I don't mind the idea of dying in this series, I just felt like his journey wasn't done.
EW *Didn't you want to call up the producers and ask, "Hey, am I really dead?"*
KH I never ask them anything.
EW *Why?*
KH I won't ask. And I think they left me hanging for a bit just to see if I would ask.
EW *When did you find out the truth?*
KH It was one of the first days after we started filming [season 5]. I was with the whole cast, doing the pessimistic thing. I was saying, "I really think this is it, I think I'm dead. It's been a great ride." And they were like, "No, f--- off, you're not!" And then we started theorizing...

Ever since Snow died in Martin's book, theories have circulated about how he might return. That a Red Priest like Melisandre might revive him was the most popular, but there were more exotic ideas as well. Jon could "warg" into his direwolf, Ghost, like Bran has done with his direwolf. Or he might turn into an undead creature—just as Catelyn Stark became the vengeful Lady Stoneheart in the novels. "I didn't know if I'd be recast as a CGI wolf and I'd just be a voice-over, and I thought that would be really s---," Harington says. "Or would I be dead as a zombie guy, and that would be s--- as well."

There was one loose thread that gave Harington hope that Snow would continue in some form: Ned Stark's bastard son never learned his mother's identity. His character's parentage has been one of the biggest mysteries hanging over the show's mythology. "Why would there be this whole arc about your mother if that was never going to be relevant information because you died before finding out?" he wondered.

And then, between camera setups, Benioff and Weiss asked Harington to go for a walk.

Harington recalls feeling nervous. He knew what this conversation was about, as did everybody else on the set—this is what an actor's dismissal looks like. But for months afterward, only the three of them would know what was truly said.

Once certain nobody was within earshot, Harington says Benioff told him this: "Me and Dan, we know this, a couple producers know this, and George knows this. Now you're going to know this—and you can't tell anybody. Not your mom, not your dad, not your family—not anybody. *You can't tell anybody*."

"Okay," Harington said.

"You are back next season," Benioff said. "You are alive. Melisandre brings you back. And you've got a s---load to do next season. You're going to be doing a lot."

Harington felt a surge of relief. "I was

(THIS SPREAD) HELEN SLOAN/HBO (4)

incredibly happy," he recalls.

As Harington rejoined his castmates, however, something shifted. "This is a group of people who are my family, and they have been for the last six years," he says.

Harington forced himself to put on a downcast face. And he began an impromptu performance that he would have to repeat, over and over again.

EW *What did you say?*
KH I went back into the room with all the Night's Watch guys. Going in, knowing this thing, they had all seen me go on this walk. And I had to say, "Yeah, I'm dead." I had to lie to all my friends.
EW *What was that like for you?*
KH At first I thought I would find it fun. *This will be a fun game.* But I had to lie to a lot of close friends and cast members and crew. I don't like lying. The longer it went, the more I felt like I was betraying them.
EW *You literally didn't tell your family?*
KH I couldn't keep it from them—my mum, dad, and brother. I just said, "I am still in *Thrones*, but don't tell anyone." Because otherwise what you're saying to your family is, financially, "This is where the money stops from *Thrones*."
EW *What about your girlfriend, Rose Leslie, who played Ygritte?*
KH I told her from early on. In fact, Dan said to David, "He's going to tell Rose, isn't he?" She was allowed to know.
EW *And the rest of the cast?*
KH At the end of making season 5, genuinely no one knew. They had all been told I was dead.

News of Harington's dismissal spread through the sprawling cast, provoking wildly different responses.

Liam Cunningham, who plays Ser Davos Seaworth and is close to Harington, didn't believe he was really exiting for a second. "He told me to f--- off from the start," Harington recalls.

Gwendoline Christie, who plays Brienne of Tarth, had suspicions as well. "I didn't think they would kill that character, even though Kit did a remarkable job of

> **"I HAD TO LIE TO A LOT OF CLOSE FRIENDS AND CAST MEMBERS AND CREW. THE LONGER IT WENT, THE MORE I FELT LIKE I WAS BETRAYING THEM."**

going around saying, 'It's my last season, I'll miss you all so much,'" she says. "I said, 'I don't buy it, but out of respect for you, I'll miss seeing you as well.' When you have an actor like Kit Harington, who's as sensational and as visually arresting as him, that's something you don't get rid of too quickly."

Others bought the fib completely. Sophie Turner, who plays Sansa Stark, says Harington pulled her aside one night to personally break the news. "He was like, 'Look, this is it, I'm done,'" she recalls. "I thought he genuinely thought that [at the time]. I don't know if he was bulls---ting me or not. He probably was."

Harington allows himself a smile at that one. "Sophie Turner, bless her, wrote me a really long letter about how much she loved working with me—and I still got it. That made me chuckle. She bought it hook, line, and sinker."

The behind-the-scenes charade came to a head on the set of the season 5 finale. An actor's last day can be highly emotional. There are speeches, hugs, drinks, and gifts. For Harington, the event meant taking his "Jon Snow is dead" deception to a whole new level of showmanship, one that he found supremely uncomfortable. He would later call that night "one of my worst experiences on *Thrones*."

Director David Nutter was running the

set. Harington wasn't sure if Nutter was in on the ruse, but didn't dare ask, given the showrunners' stern warning. As it turns out, the director had no clue Snow was coming back until later. "All I was told is 'Jon Snow is dead,'" Nutter says. "It was very clear." So Nutter filmed Snow's death with every bit of finality he could muster, rousing the actors who played mutineers by reading them the Night's Watch creed before they plunged their knives into their Lord Commander's chest.

The writers could have scripted Snow's killing with more ambiguity, but as supervising producer Bryan Cogman explains, "It seemed cheap to have it end with 'Is he dead or isn't he?' You could have done a *Princess Bride* thing—he's '*mostly* dead,' he's just *barely* dead. But the show has shown a precedent for the Lord of Light

SHIRT: J. CREW; JEANS: NUDIE; BOOTS: DRIES VON NOTEN

resurrecting a dead person before. So if we're going to kill him, we're going to really kill him. The decision was made to make it explicitly clear he was killed."

When filming wrapped, Nutter announced to the cast and crew that this was Kit Harington's final day on the show. Then he called up the actor to address the crowd.

"I had to do a fake goodbye speech," Harington says. "It was awful. It was like being at my own funeral."

It's helpful to understand a couple of things about Harington here. Like most performers, he seeks attention. He landed the starring role in the London stage adaptation of *War Horse* while still in drama school. But unlike some actors, he dreads feeling inauthentic. In person, he comes across as thoughtful, soft-spoken, and earnest, and is often rather hard on himself. "I'm not a showman," Harington says. "I'm not a natural salesman. I'm not good at that. I'm kind of a bumbling English buffoon at times." A strong theatrical performance doesn't feel like a lie, it feels like truth. So giving a fake emotional farewell to the *Thrones* cast and crew felt, to Harington, like the opposite of what acting is supposed to be about. He went from recently pretending on camera that his friends were stabbing him in the heart to needlessly breaking their hearts for real.

Nutter called the speech "heartfelt and quite powerful." Harington told the cast and crew how he had made so many valuable friendships, noted how much he cared for them, and regretted how this part of his life would now be empty.

"It was the worst acting I've ever done, and that's saying something," Harington says of his speech. "I couldn't do a big weepy 'I love you.' Some of them bought it, some didn't."

EW *And after the speech?*
KH I got the f--- out.
EW *What was hardest about that?*
KH There are a lot of story lines that revolve around Jon. If you're turning to other people whose story lines depend on yours and you say, "I'm not in it," then you're also telling them they're not in it—and that I wasn't comfortable with. I had to be honest with some people and say, "I can't tell you what it is, but it's not what it seems." I did end up letting people in, slowly.
EW *What was your reaction to the way fans*

and the media erupted after the finale?

KH I was most worried people weren't going to buy it. Or they were going to watch it and go, "Meh, who cares? It's not as sad as the Red Wedding. We don't love you as much as those characters." There's something inside you where you want them to be sad. I wanted them to believe that I'm dead. And for the most part, a lot of them did. They had a love for the character, and they believed he could be gone. I was glad it had the impact that we aimed for.

◆◆◆

JON SNOW DIED JUNE 14, 2015. HBO's overnight ratings were the biggest in the show's history, with 8.1 million watching. But as a tidal wave of fandom grief arose, a new cycle of misdirection began. This time, the deception was public-facing as Harington, the producers, the cast and crew, and even HBO executives began to get The Question. Even noted *Thrones* fan President Obama asked. When Nutter attended a fund-raiser at producer Chuck Lorre's house last summer, he said

THE RESURRECTION

Jon Snow has returned to the land of the living, but Harington says he won't be quite the same: "He's seen oblivion, and that's got to change somebody in the most fundamental way."

the president inquired, "You didn't kill Jon Snow, did you?" Nutter dutifully replied, "He's dead." (Wondered Weiss later: "If Obama really wanted to know, couldn't he just ask the CIA?")

But nobody had a high-wire moment that could have gone more awry than HBO programming president Michael Lombardo. The executive was one of the show's early supporters, ordering the series despite industry skepticism about whether an expensive adult fantasy series could draw a large audience. Yet when Lombardo read the season 5 finale script, he didn't know Snow was going to return either. "I responded as the fans did—with grief and shock," Lombardo says.

A few days later, Benioff and Weiss phoned Lombardo, "with a little glee," to loop him in. The showrunners also asked the executive for a favor: Can HBO help maintain the illusion Snow was truly gone?

At the time, the request didn't seem like a big deal.

"It's one thing to ask for that, hypothetically, before the world has experienced it," Lombardo says. "You go, 'Okay, we can do that.' We've killed off main characters before. But the death of Jon Snow resonated. I haven't been in a meeting or a dinner party without people asking me about Jon Snow. It's been very challenging to navigate the landscape and to be honest and forthright with friends and people I respect."

At the Television Critics Association's press tour in Beverly Hills last summer, Lombardo stood before 150 reporters for a press conference. A hand went up, and the reporter asked: "I just want to know... Is Jon Snow dead?"

Lombardo maintained a poker face, but secretly he was relieved at the reporter's phrasing.

"Dead is dead is dead is dead," Lombardo said. "Yes. Everything I've seen, heard, and read, Jon Snow is indeed dead."

HBO (2)

The *Thrones* team reasoned they could tell the world Jon Snow is dead with "an honest heart," as Arya actress Maisie Williams told us, since the character spends the first two episodes deceased. Whether Jon Snow would remain dead, well... "Nobody asked me that question," Lombardo says.

For the producers, determining how much time Jon Snow would spend as a lifeless corpse provoked some discussion. "There was some talk about putting the resurrection at the end of the first episode because it's such a great premiere ender," says writer Dave Hill. "But Bryan made a great point—we really want to milk Jon Snow's death, otherwise he's only been dead for 50 minutes. We wanted to let his death sink in and let the other characters play that emotion. At the same time, his body would start to decompose, and storywise we had a lot of pressing action that takes place with Jon Snow this season, so we didn't just want him lying on a table for three episodes. Plus, Kit probably would have murdered us!"

"I WAS MOST WORRIED PEOPLE WEREN'T GOING TO BUY IT. OR THEY WERE GOING TO WATCH IT AND GO, 'MEH, WHO CARES?' THERE'S SOMETHING INSIDE YOU WHERE YOU WANT THEM TO BE SAD."

When the scripts for season 6 started going out last summer to the cast—all electronic for the first time, nothing on paper—Harington realized the showrunners weren't kidding about his postresurrection workload. His role was huge, with more shooting days than ever before. Yet the name "Jon Snow" didn't appear anywhere. Instead a new name was used throughout production: "LC," which stood for "Lord Commander." The showrunners made it clear that nobody was allowed to say "Jon Snow," including them. Still, how could the sprawling, globe-trotting production possibly keep Harington's role a secret?

"Honestly, we were hoping the finale would air and we'd get a few weeks [of uncertainty] out of it," Benioff says. "Everybody walks around with a camera now. We knew once Kit starting flying back to Belfast, people are going to take pictures."

As it turned out, the deception held longer than any of them had predicted.

EW *You cut your hair shorter after the finale, which caused a stir.*
KH I wanted to sell it a bit more. I know this hairstyle is very synonymous with the character. I wanted to appear with shorter hair straightaway so it would sell the lie.
EW *By saying you were off the show, were you worried that some would later be upset you didn't tell the truth?*
KH I guess. People are like, "Are you dead?" But do you really want me to tell you? If I turn around and say, "Yes, I'm alive, I get brought back by Melisandre at the end of episode 2," they would have gone, "No, shut the f--- up!" It's a rhetorical question they're asking.
EW *For the first few months of the production, I heard you tried to stay indoors as much as possible.*
KH I was put into a different apartment. But they couldn't put me on a private jet back and forth to Belfast. I'd go stir-crazy if I tried to stay in all the time. We care very much, but we also realize this is not life or death.

CALLING ALL WATCHERS
For in-depth coverage after every episode, subscribe to *EW's Game of Thrones Weekly* podcast—available for free on iTunes—hosted by James Hibberd and Darren Franich

Sure enough, as season 6 started filming, Harington was quickly spotted. Speculation ran the gamut about what he was doing on set, so the actor started telling interviewers he was there to play Snow's corpse. Still, fans were relentless.

"It was dangerous to have dinner with Kit anywhere," says Melisandre actress Carice van Houten. "The guy has to eat and live, but we tried our best to hide him."

Harington's costars endured fan pressure too. Owen Teale, whose Ser Alliser Thorne plunged the first blade into Snow, was startled one night when a drunken man wielding a knife rushed at him. "Then he offered me the handle and said, 'Oh, no-no-no! I just want a photo—you hold the knife to me,'" Teale says. "I got used to that. Fans want me to look very mean for a second and say, '*For the watch*...'"

Midway through the shoot, the leak producers feared most finally happened: A fan snapped a distant photo of Harington, in costume, back in action. Surely the ruse was up, right? "If you look around online you're going to see Kit in a field, with a sword in his hand, surrounded by 300 extras, and you're going to say he's probably not dead," Weiss says. "Unless we're shooting a weirdly expensive flashback sequence to a battle that Jon was never in. Thankfully, the vast majority of people don't troll around online looking for things that are going to f--- up their viewing experience. So there [were] still large numbers of people wondering, 'Is he or isn't he?'"

That details of Snow's resurrection itself didn't leak was "kind of incredible," marvels director Jeremy Podeswa, who filmed the first two episodes of season 6. Podeswa credits the showrunners for scripting a convincing scenario where Snow's corpse is on a table in the Lord Commander's office while his supporters are under siege from Night's Watch mutineers outside. "The longer you see him lying on the table, the more you think he's really not coming back and maybe this is it," Podeswa says. "And with the Night's Watch fighting for retribution over what's been done to him, it's important to have a visual representation [of the crime] to anchor the story."

For the resurrection sequence, Snow lay naked on the table while Melisandre washed his body. "It took forever to resurrect him, forever!" says van Houten. "It was such an important scene, we shot it from so many angles. I think I washed his body 50 times. There would be a lot of people who would be very jealous."

Harington had no complaints. His days on the *Thrones* set usually involve exhausting action scenes in freezing cold. "It was very weird, like a teenage boy's wet dream: You're laying there naked and Carice van Houten is washing you," he says. "It was such an easy two episodes, I loved it."

The actor had one startling moment, however. Harington fell asleep on the table, then woke up in the middle of a

COAT: GANT; T-SHIRT: ALL SAINTS; PANTS: RRL

scene. For a minute, his show life and real life seemed more blurred than ever. "You know how terrifying it is when you wake up and you don't know where you are?" Harington says. "Imagine waking up in the *Game of Thrones* world. It's like a nightmare."

But on the series, the Jon Snow who wakes up has changed dramatically.

EW *How does death change Jon Snow?*
KH At first I was worried that he'll wake up and he's the same, back to normal—then there's no point in that death. He needs to change. There's a brilliant line when Melisandre asks: "What did you see?" And he says: "Nothing, there was nothing at all." That cuts right to our deepest fear, that there's nothing after death. And that's the most important line in the whole season for me. Jon's never been afraid of death, and that's made him a strong and honorable person. He realizes something about his life now: He has to live it, because that's all there is. He's been over the line and there's nothing there. And that changes him. It literally puts the fear of God into him. He doesn't want to die ever again. But if he does, he doesn't want to be brought back.
EW *How big a season is this for Jon moving forward?*
KH It's the biggest season for him so far. There's one episode this season, which is Jon's story, that's the most epic episode we've done.
EW *And how relieved will you be when this all goes public?*
KH I'm very happy this is going to be out in the open. It's nice in *Thrones* to be the center of attention for a whole off-season. But at the same time, I'd rather not do it again.... I'd like to officially be a part of *Thrones* again.

Which means Harington can get back to focusing on his real passion: pouring every ounce of energy into playing Jon Snow, a devotion we witnessed firsthand while visiting the *Thrones* set in Northern Ireland during the making of season 6.

In a muddy field, Jon Snow is fighting a dozen men. His costume has changed ("Purely for merchandising—now everybody has to buy a different doll," he jokes), and his wild hair is partly pinned up, out of the way, almost like a samurai. The actor is a whirlwind. Harington swings his sword this way, that way, stepping and spinning, ducking and stabbing, delivering a complex series of fight moves faster than you would think is possible. And as exhausting as this is, Harington always wants one more take.

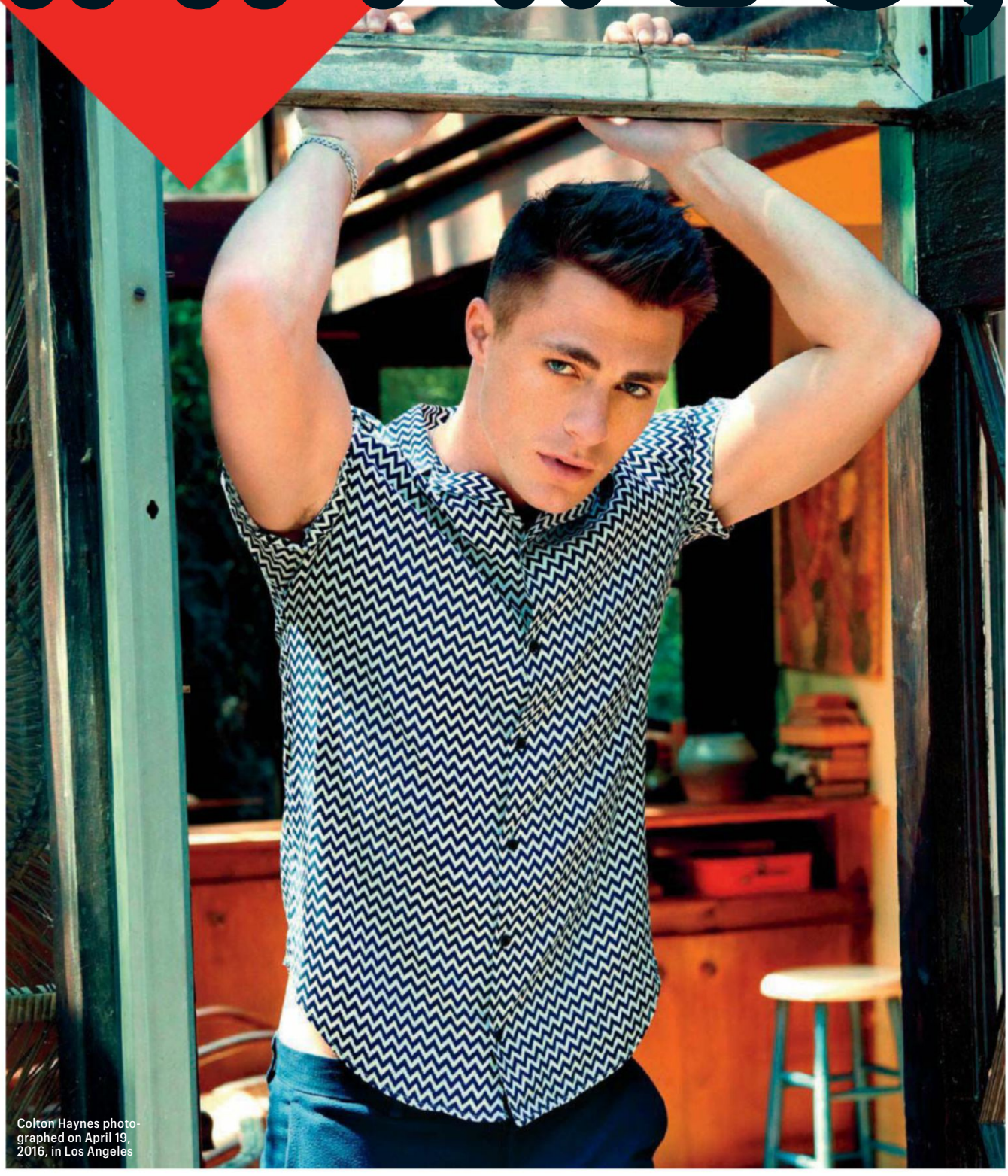
"He's become phenomenal at it," Benioff says. "There's something great about watching Kit do a 60-second take where he's actually doing all the moves." Weiss drily agrees: "He might actually be of serious value in a medieval army."

Harington takes the physical part of his job as seriously as he does protecting the show's secrets. He's able to pick up a 14-beat fight in minutes, and when he briefly removes his shirt he reveals an intricately chiseled physique. (Cunningham quips, "He's just doing that to annoy the rest of us.") Harington will later share a photo of his bathtub full of brown water from all the dirt that comes off him after a day of battle.

Yet even the toughest heroes can't handle dozens of enemies by themselves. During one scene, Jon Snow is overwhelmed, and he goes down swinging. Fighters pile atop him. Harington is pressed into thick, soupy mud and crawling bugs. Jon Snow came back from the dead once, but if he perishes again, one shouldn't expect him to be saved a second time.

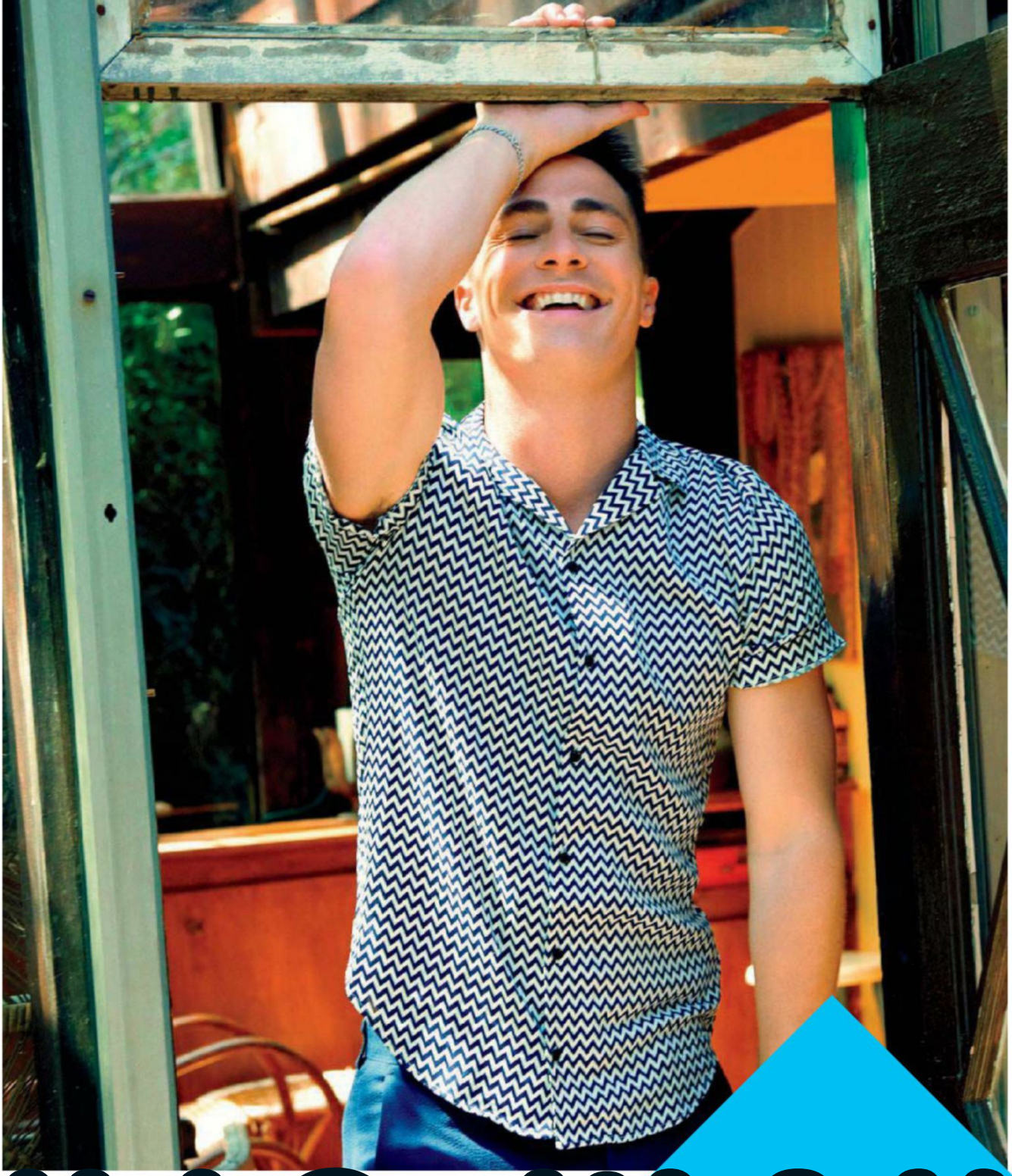
Harington refuses to say his safe word ("banana") to stop the pummeling. But when the scene ends, he seems more winded than usual. The *Game of Thrones* star staggers away, giving a weary smile: "'Become an actor,' they said..." ◆

HAYNES,



Colton Haynes photographed on April 19, 2016, in Los Angeles

AFTER BREAKOUT ROLES ON *TEEN WOLF* AND *ARROW* MADE **COLTON HAYNES** A SOCIAL-RESET. NOW HE'S RETURNED WITH A FRESH PERSPECTIVE ON WHAT ELSE HE'D LIKE TO



HIS WAY

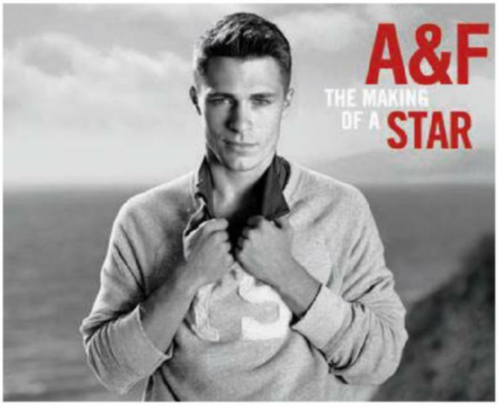
MEDIA SUPERSTAR, THE ACTOR HAD TO HIT PAUSE. AND THEN CONQUER—THIS TIME, AS HIS MOST HONEST VERSION OF HIMSELF.

BY MARC SNETIKER @MARCSNETIKER
PHOTOGRAPHS BY YU TSAI

(From left) Stephen Amell and Haynes on *Arrow;* on *Teen Wolf;* in Abercrombie & Fitch's The Making of a Star campaign

ON A SCORCHING SPRING MORNING, COLTON HAYNES STARES DOWN THE SUNNY END OF A tennis court toward an automaton. For the next hour, the teen heartthrob smashes virtually every ball the unyielding machine lobs his way, and after hundreds of near-perfect hits, he's sunbaked and breathless. "The women who work at the front desk always ask, 'Why do you spend so much money here just renting a ball machine?'" he says of his four-times-per-week battle with a robo-opponent. "I always tell them the same thing: 'It's cheaper than therapy.'"

If you don't know Haynes by name, you know him by fable: farm boy–turned–New York model–turned–Los Angeles aspirant—a paragon of the Instagrammable hunk era, a slab of innocent Kansas marble sculpted by MTV and polished by The CW. In 2011, at age 22, Haynes was cast as slithering jock Jackson Whittemore on MTV's runaway hit *Teen Wolf* and became digital teen royalty. "When we went overseas for the first time to Paris, there were a thousand people waiting in the train station, and we couldn't get out," he recalls. "I'd never experienced that in my entire life. I remember thinking, 'Holy s---, this is what it's like to be Justin Bieber.'" Haynes' popularity compounded in 2013 with a regular role on The CW's *Arrow*, playing hooded vigilante Arsenal. So why, then, would a rising star with more than 4 million social-media followers walk away from two red-hot TV gigs and abdicate his throne with no warning?



"I asked to step away because I cared more about my mental and physical health than my career at the time," Haynes says at an Italian restaurant not far from his West Hollywood home. "I've had terminal anxiety my entire life. Physically ill, fainting. I'm 27 years old, and I have an ulcer. I had to step back." Clinical anxiety and public pressure are a potent mix, but their effects may be worse for someone like Haynes—a gentle spirit in a threatening (or so he's been told by many a casting director) build, someone who lost control of his own personal narrative somewhere along the way between Kansas and California.

Social media afforded a temporary way to maintain his public voice after his departure from *Arrow* in 2015, and Haynes frequently made minor news during the year for any number of his eccentric posts, like a shirtless March photo shoot with photographer Tyler Shields in which he appeared to be pregnant. "People think there's this working machine behind it all, but the machine is my weird personality," he admits. And while social media has helped his career—a well-timed tweet about his love for *The Grinder* resulted in a guest spot as the son of Rob Lowe's character—it's also gotten him into some trouble.

Case in point: A Tumblr post in January sparked an Internet firestorm after a fan conjured up Haynes' "secret gay past" (including racy modeling photos he took while underage). To which Haynes offered a coy reply: "Was it a secret?" Media blogs picked up the story as his coming out—except it wasn't. Not yet.

"It was a complete shock. I wasn't ready to be back in the headlines," says Haynes, who is in fact gay but has never publicly addressed his sexuality and, like countless others on his path, took advice early in his career to subdue it. "I should have made a statement, but I didn't feel like I owed anyone anything. Everyone has to make those decisions when they're ready, and I wasn't yet. But I felt like I was letting people down by not coming forward with the rest of what I should have said." The headlines turned vitriolic in the absence of an announcement, but Haynes was in no place to make one: He had checked into rehab for anxiety and would be frequently back in the hospital over the next three months.

"People want you to be that *GQ* image that you put out, but people don't realize what it's like to act 24 hours a day. I'd go home and I was still acting," he says gently. "People who are so judgmental about those who are gay or different don't realize that acting 24 hours a day is the most exhausting thing in the world."

In truth, Haynes had been out for most of his life—at all four of the high schools he attended in his rocky childhood, to all his cast members, and to bosses like *Arrow* creator Greg Berlanti, who has become a mentor. But as a green 18-year-old with leading-man looks arriving in Hollywood in 2006, he wasn't immune to the town's well-chronicled discomfort with LGBT identity. "People take advantage of youth, and they give you this promise that you believe," he says. "I don't think people are born being bullies. They just learn to be. It took me so long to get to this point, but right now I care about what I think of myself. I'm happier and healthier than I've ever been."

It's what happens when a modern teen star rewires his soul, puts himself back together, and doesn't leave out any spare parts. (As for a personal life, the actor exited a six-year relationship in 2014, and he's currently single.) Haynes is eager to put a fresh spin on what he's already achieved and has set his sights on exploring where his newfound authenticity could lead him. First up, he'll embark on a global convention tour this summer with his erstwhile *Teen Wolf* and *Arrow* cast members, and he says he's mulling the possibility of a return to the latter next season (his character, Roy Harper, merely went into hiding in his last appearance). He also has the drive to carve out a film career (he appeared in last year's *San Andreas* as a member of the Rock's search-and-rescue team), expand into comedy (should *The Grinder* get renewed for a second season, he'll likely come back), dabble in songwriting ("I might have a couple country hits on my hands"), and ultimately break out of the teen-genre paradigm.

And then there's all that he hopes to achieve outside of Hollywood. This year, the former Abercrombie & Fitch model will return to his fashion roots and launch his first clothing line. "It's something really small but really cool and meaningful to me," he says. "Fashion's always been something I use as armor." Haynes will also unveil a photography project he's been toiling over with Shields for almost eight years. "I've worked with people who didn't get my vision and tried to mask everything I did, but I want to wear the crazy s--- and do the crazy s---! Tyler gets that."

So as Haynes reassembles, breathes easily, and continues to bat the hell out of a tennis ball, he proffers a quote that could be his mantra. It's from a writer named Ben Loory whom Haynes discovered in his roughest moments: "Once there was a man who was afraid of his shadow. Then he met it. Now he glows in the dark." Haynes can't get the prose tattooed—he's too anxious around needles—but he's already been inscribed with its message. "I cast a shadow on myself, and I never want to be that again," he declares. "I am, right now, currently and in the future, just going to glow in the dark." ◆

(PREVIOUS SPREAD) STYLING: ASHLEY WESTON/THE WALL GROUP; GROOMING: DAVID COX/KEVIN.MURPHY.COM/ART DEPARTMENT; JACKET: CALVIN KLEIN; SHIRT: H&M; PANTS: JOE'S JEANS; SHOES: ADIDAS SNEAKERS; (THIS SPREAD) *ARROW*: CATE CAMERON/THE CW; *TEEN WOLF*: DEWEY NICKS/MTV

SHIM

HE TILTS THE BALANCE OF POWER IN* CAPTAIN AMERICA: CIVIL WAR *(OUT MAY 6)—AND* BLACK PANTHER *JUST MAY BE THE FUTURE OF THE MARVEL UNIVERSE.

BY ANTHONY BREZNICAN
@BREZNICAN

IN THE WILD, BLACK PANTHERS ARE creatures of shadow. Rarely glimpsed. Fiercely intelligent. Agile. Stealthy. Their onyx coloring gives them an evolutionary advantage, helpful in dense jungle terrain where the light is dim and the night can render them all but invisible. In other words, the spotlight is not their natural habitat. But that's exactly where the Marvel superhero named after these sleek predators now finds himself.

In *Captain America: Civil War*, out May 6, Chadwick Boseman (*42*) plays Black Panther in his first big-screen appearance—straying from his secluded, technologically advanced African country of Wakanda on a mission of revenge that tips the power balance in the clash between Cap and Iron Man. This sets up the 2018 *Black Panther* movie being directed by *Creed* filmmaker Ryan Coogler, which will delve deeper into the life of Wakanda's newly crowned king, known outside the mask as T'Challa. On top of all this, Marvel Comics has just revived its Black Panther series, scripted by Ta-Nehisi Coates, an avowed geek who won a National Book Award for his 2015 treatise on American race relations, *Between the World and Me*. The art is by Brian Stelfreeze, a comics legend known for his work on X-Men and Batman.

It all marks the 50th anniversary for the first black comic-book superhero, who made his debut in the July 1966 issue of *Fantastic Four #52* (see sidebar, page 32). In the half century since, Black Panther has fought everyone from the forces of the cosmic death-dealer Thanos to the more earthbound oppressions of the Ku Klux Klan. Today, in the era of Black

CHADWICK BOSEMAN

© MARVEL 2016 (2)

ER'S COOLEST CAT

Lives Matter, at a time when pop culture—and society in general—is striving for broader inclusion for people of color, Panther stands as something more than a comic-book hero. "People like the kind of badassery inherent in T'Challa," says Coates. "I mean, who doesn't? People have this hero that is black and isn't compromised in any sort of way. He's powerful, he's the king of his country. I get it. I get it, totally."

As a brilliant scientist, fearsome warrior, and benevolent ruler, Black Panther defies subjugation. He is unbowed by intolerance, and he commands respect. "With every character, you have something that is just at their foundation," says Stelfreeze, whose second issue of his Panther collaboration with Coates comes out May 11. "Superman's is hope. And with Black Panther, his foundation is pride. To the black audience, that really resonates."

In Marvel lore, Panther's armor is woven, like chain mail, from vibranium, the nearly indestructible yet strangely versatile element that makes up Captain America's shield and the Vision's synthetic body. Rare in the rest of the world but plentiful in Wakanda, it gives the reclusive nation its technological edge. Although the metal is make-believe, Boseman says he felt a different kind of weight the moment he tried on the Panther's suit. "It was inspiring seeing people's responses to it, because they're so excited for the character, in awe of the helmet, in awe of the fact that it was actually happening," Boseman says. "It was an important moment, because it was real then."

The *Black Panther* solo film had been in development for years while Marvel Studios introduced its foundation of heroes that built toward 2012's *The Avengers* and beyond. Now the studio is looking to expand its base of major players, and the king of Wakanda's time has come. His arrival on screen is freighted with added emotion not just because of his historic status but because African heritage is such an essential part of his DNA. In the Marvel movies, several black heroes preceded T'Challa—among them Anthony Mackie's Falcon, Don Cheadle's War Machine, and Samuel L. Jackson's Nick Fury, who was originally white in the comic books. They remain beloved, but there is a different kind of fervor surrounding Black Panther. He doesn't just have fans, he has disciples.

Coates (inset, left) and Stelfreeze (inset, right) collaborated on the new Black Panther comic

Consider Darian Robbins, a 39-year-old father of three from Laurel, Md., who compiles news about the character on Twitter as @BlkPanther2018 and mocks up magazine and newspaper covers boasting of T'Challa's accomplishments. As a black mechanical engineer, Robbins loves that T'Challa is not just a king but a scientist. "He's a thinker. He's a strategist. He went to Oxford for physics!" Robbins says. "He's someone whose reflection is similar to mine. Being able to see something like that, on paper or in real life, gives you that inspiration."

T'Challa's independence is what made Black Panther vital to *Civil War*. Executive producer Nate Moore calls him "the undecided voter" in this brawl between heroes. "He's somebody who hasn't necessarily made up his mind about either side and whose agenda isn't exactly what Cap's agenda or what Tony's agenda is," Moore says. "That brings him into conflict with both characters."

If there's a challenge with Panther as a character, it's giving him room to grow. In comics, every villain needs to be just a little right, and every good guy needs to be a little wrong—a flaw that provides tension and redemption during the hero's journey.

In the new comic book, Coates has his hero facing an uprising from his own people, who are no longer sure an advanced society requires the authority of a monarch. "This T'Challa is probably a little less arrogant, a little less regal, probably a lot more introspective," Coates says. "One of the central tensions, in the first issue, is his shame and his feeling about what it means to be king and the sacrifice that happens as a result of him being king." The movies are starting off in the other direction: T'Challa as a new ruler who is learning what it means to stand for something bigger than himself. "This is Black Panther in his younger years where he is a little more impetuous," says Moore. "He's a bit more fiery because he's very much in the nascent stages of being a hero."

Coates, who coincidentally was a year ahead of Boseman when both were students at Howard University, says he loves that Black Panther can be interpreted different ways by different artists, and he's eager for his former schoolmate's version. "That's a different person doing a different rendition in a different medium," Coates says. "I want to see his." Black Panther may prefer the shadows, but the further he moves into the light, the broader his kingdom becomes. ◆

KING OF THE JUNGLE

THE ORIGINS OF BLACK PANTHER

FANTASTIC FOUR

VOL. 1 #52 • JULY 1966

In Black Panther's debut, from writer Stan Lee and artist Jack Kirby, the reclusive nation of Wakanda welcomes the Fantastic Four into its borders, but first they are tested in battle by its mysterious ruler.

JUNGLE ACTION

VOL. 2 #5 • JULY 1973

Black Panther's first solo cover was a reprint of a 1969 *Avengers* issue, but writer Don McGregor and artists Rich Buckler and Billy Graham soon utilized the "Jungle Action" series for their pioneering "Panther's Rage" multi-issue story arc, which changed how comics were written.

JUNGLE ACTION

VOL. 2 #19–22, 24 • 1976

Black Panther's race wasn't incidental—it became core to his identity, particularly as he battled racism and injustice in McGregor's historic "The Panther vs. the Klan" story line.

BLACK PANTHER

VOL. 1 #1 • JANUARY 1977

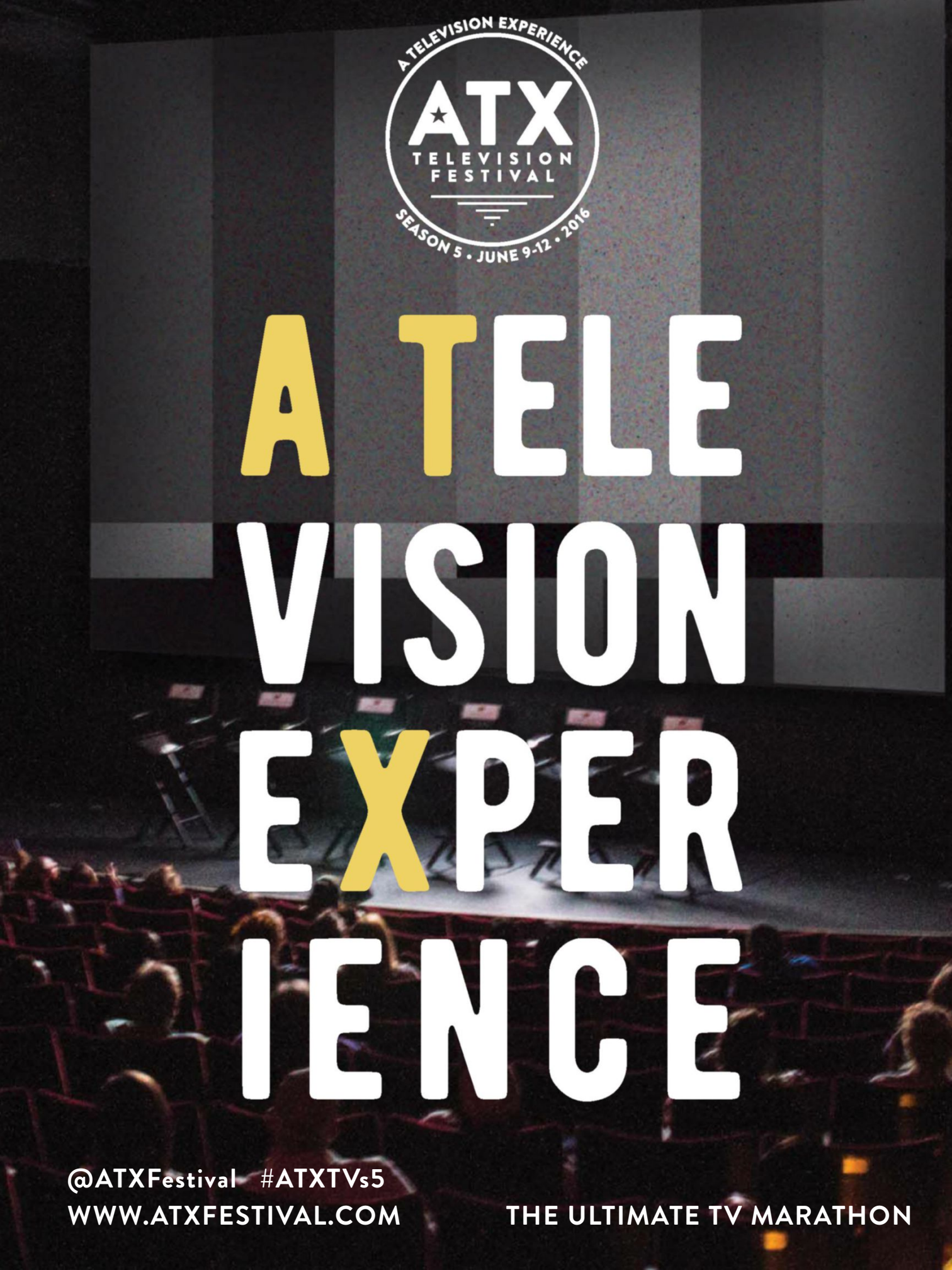
The character's first self-titled series began with writer-artist Jack Kirby's bizarre tale about an artifact called King Solomon's Frog and the opening of a time portal.

BLACK PANTHER

VOL. 6 #1 • APRIL 2016

In the latest take on the character, by writer Ta-Nehisi Coates and artist Brian Stelfreeze, Wakanda is on the verge of civil war, and even T'Challa is questioning whether a monarch of any type is good for his people.

ALL COMICS: MARVEL (6); COATES: NINA SUBIN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OUR LADY OF

KIDMAN: RENE & RADKA/CPI SYNDICATION; *THE FAMILY FANG*: STARZ DIGITAL

CHAOS

IN *THE FAMILY FANG*, **NICOLE KIDMAN** PLAYS AN ACTRESS DRAGGED DOWN BY THE HAVOC SHE CREATES. IN REAL LIFE, THE OSCAR WINNER THRIVES ON IT.

BY JOE McGOVERN
@JMCGVRN

IN KEVIN WILSON'S 2011 novel, *The Family Fang*, the main character, Annie, is a semi-nuts faded actress who once received an Oscar nod for playing a drug-abusing librarian in cahoots with skinheads. She is, in other words, the exact kind of woman that Nicole Kidman—a symbol of poised porcelain refinement—is not. So when Wilson got an email from Kidman expressing interest in producing a film version of the novel and starring as Annie, he was puzzled. At first. "But then I realized, 'Oh, wait,'" he says, and starts ticking off her outré filmography: "*Birth*. *To Die For*. *The Hours*. Holy s---, *Dogville*! She'd be perfect."

Indeed, for three decades, Kidman, 48, has often portrayed characters with damaged souls—birds with broken wings twirling in emotional windstorms. "I'm very interested in messy," Kidman says, her voice a Marilyn Monroe whisper. "Because everything is messy. I mean, think about Dostoyevsky and Tolstoy: just messy, messy. That's what I'm drawn to. Sugarcoated, rose-colored-glasses art is not my milieu."

There's definitely nothing rosy about *The Family Fang* (in theaters now), a dysfunctional comedy about zealous performance artists (Christopher Walken and Maryann Plunkett) who forced their young kids to join them in a series of anarchist flash-mob pranks—and basically screwed them up. As adults, their daughter and son (Kidman and Jason Bateman, who also directs the film) are still scarred by the spotlight and can't get a foothold in the normal world. "I'm fascinated by how people blur that public-private line because they don't know anything else," she says.

In one scene, a vulnerable Annie is cajoled by a clumsy director to perform a nude scene against her will. The moment resonated with Kidman. "When I started out [in my career], there were times when I was pretty naive and was taken advantage of," she says. But on the whole, she says, she's been lucky to work with filmmakers—the legendary Stanley Kubrick (*Eyes Wide Shut*) among them—who bolstered her fortitude: "I've had extraordinary relationships with directors where my voice is heard, loudly."

She's not done raising her voice. In contrast to the chaos of her characters, Kidman—who lives in Nashville with her husband, Keith Urban, and their two daughters, ages 7 and 5—is exercising increasing control over the next phase of her career. For *Fang* she not only sought out the author but also asked Bateman to direct because she'd been impressed by his 2014 debut feature, *Bad Words*. "She validated me as a director," Bateman says. "And it came from her desire to bring more offbeat material to market. We need people like her in the film industry."

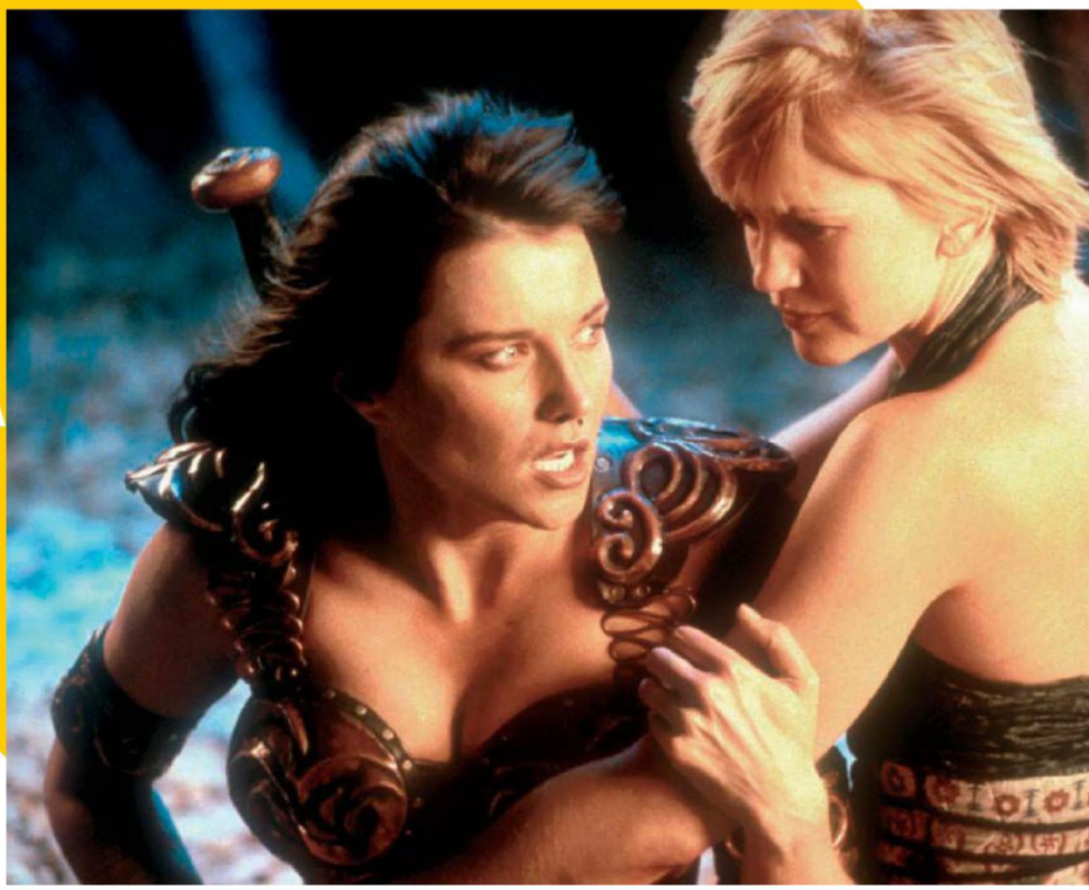
She and Reese Witherspoon are currently exec-producing next year's seven-hour HBO miniseries *Big Little Lies*, based on Liane Moriarty's best-seller, in which they both star opposite Laura Dern, Shailene Woodley, and Zoë Kravitz. ("Five female leads—that's fabulous," she says.) And she hasn't seen the last of families of fangs. Kidman recently used her own money to secure the movie rights to a shocking Off Broadway drama about a woman and her vampire sister. "It's called *Cuddles*," she says, and then laughs. "It's particularly dark and crazy and fantastic." Just the flavors she likes. ◆

Nicole Kidman and Jason Bateman in *The Family Fang*

AN ORAL HERSTORY

THE UNTOLD TALE OF

XENA:
WARRIOR PRINCESS
TO MARK THE UPCOMING 15TH ANNIVERSARY OF THE
BELOVED FANTASY SERIES' FINALE, EW SPOKE WITH
CO-CREATOR ROB TAPERT AND STARS LUCY LAWLESS AND
RENEE O'CONNOR TO FIND OUT HOW XENA WENT
FROM SWORD-WIELDING HEROINE TO FEMINIST ICON.
BY NATALIE ABRAMS @NATALIEABRAMS



AHEAD OF THE 1995 DEBUT OF *HERCULES: THE LEGENDARY JOURNEYS*, UNIVERSAL TELEVISION STARTED MULLING A COMPANION PIECE. FOR THE FLAGSHIP, *HERCULES* EP ROB TAPERT PITCHED AN EVIL WARRIOR PRINCESS TO APPEAR IN A THREE-EPISODE ARC BEFORE BEING KILLED. BUT THINGS TURNED OUT DIFFERENTLY...

ROB TAPERT At that time, there were no female superhero shows on TV. The guys at Universal said, "You should rip yourself off before somebody else does and make a spin-off out of that character." The head of the studio was concerned that female heroes don't really work well on television and [said] never to take my eye off the ball of *Hercules*.

Lucy Lawless, who had appeared on *Hercules* playing two other characters, was far from the first choice to play the leather-clad heroine. A former warlord spared by Hercules, Xena embarked on a journey of redemption as penance for her crimes.

TAPERT Because it was never thought to be a spin-off originally, when we were doing the evil warrior princess arc, Universal asked us if we would consider using [*Weird Science*'s Vanessa Angel], whom they liked and thought would bring viewership to *Hercules*. Then she got sick.

LUCY LAWLESS They scrambled to get a number of actresses to come from Los Angeles [to New Zealand], but it was pilot season, so they all turned it down thinking it was [only] a three-episode arc.

TAPERT Ultimately the studio said, "Well, just get the woman who had been in that last *Hercules* and dye her hair black."

LAWLESS It fell to me when everybody else turned it down. I was the lucky local kid who got the gig.

TAPERT When they saw the dailies of that episode, they thought, "Yeah, we should do a spin-off."

LAWLESS I thought it was an entirely natural process. It's only now that I'm sweating bullets at the extreme, almost cataclysmic good luck that I had.

The key then was finding Xena's partner in crime, Gabrielle.

RENEE O'CONNOR I remember auditioning for Rob Tapert and [coexecutive producer] Eric Gruendemann. They recognized me from an Australian TV movie.

TAPERT I loved her onscreen presence, so when we came up with the idea of Xena and Gabrielle, Renee was always front and center in my mind. We went through a lot of casting, because the studio wanted to look at other options. There was somebody else who was the sultry version of Gabrielle, a different way of going, and who was actually a very fine actress in her own right, but ultimately I prevailed.

O'CONNOR I was hired out of L.A. I moved to New Zealand and met Lucy at our first table read.

LAWLESS We went through our 20s together. We're totally sisters. There is a lot of trust and protectiveness between the two of us.

Airing in 100-plus countries, *Xena* was a worldwide sensation, ranking in the top five syndicated drama series during each of its six seasons—but it wasn't an out-of-the-gate success.

TAPERT When we got the first week's ratings, I was a little surprised because *Xena* should have done a little better at 9 o'clock with *Hercules* at 8 o'clock. It took a full year for *Xena* to rise in the ratings.

LAWLESS I was really weirded out in the first season when they were [calling me] "a feminist icon." But now, with the wisdom of age, I see the value of it.

The LGBT community quickly recognized the unique bond between Xena and Gabrielle.

LAWLESS The name Xena means "stranger." She felt she was irredeemable. That friendship between Xena and Gabrielle transmitted some message of self-worth, deservedness, and honor to people who felt very marginalized, so it had a lot of resonance in the gay community. I get a lot of people coming out to me, thanking me for what I did. I'm completely undeserving of that; we were just jobbing actors having a great time.

TAPERT Over time, as these two characters took on a life of their own, people breathed their own lives and hopes into them.

LAWLESS For the LGBT community to see themselves on TV was certainly new in the '90s. My goodness, how things have changed from *Xena* subtext to *I Am Cait*. That's an incredible evolution in 20 years, and I think it's a really healthy one.

TAPERT R.J. Stewart, the showrunner, was careful to make sure we never pandered, because he never wanted to reduce the relationship or make it seem like the audience was being taken advantage of.

LAWLESS [Co-EP] Liz Friedman and Rob knew from the start that this was a natural outcome of having two female action heroes.

(PREVIOUS SPREAD AND THIS PAGE) UNIVERSAL TV/PHOTOFEST (2)

(*From left*) Xena (Lucy Lawless) and Gabrielle (Renee O'Connor); Xena and Hercules (Kevin Sorbo)

TAPERT The studio was so concerned it would be perceived as a lesbian show, they would not allow Xena and Gabrielle in the same frame of the opening titles.
O'CONNOR We were very aware that there was only so much we could do, because it was a show on network television. So [while] Rob would push the envelope as much as he could, he still had to work within certain guidelines.
LAWLESS They were together, weren't they? In the end, it was pretty implicative, not explicative. Honestly, we didn't care if they were known to be gay characters. That's so not a negative for us.

Part of *Xena*'s success also came from the producers' ability to mix historical and mythical events with abandon, while incorporating plenty of campiness.
TAPERT We didn't have enough money to do things, and we were never afraid to go, "We're going to tell a story we can't afford to," so the seams were always showing.
LAWLESS We were cheese, but we were good cheese. Who doesn't like good cheese?
O'CONNOR It was absolutely brilliant of the producers to bring in an element of levity to almost distract people into watching the show. You had all these crazy costumes, you had all these crazy characters and centaurs running around, and it was so absolutely absurd that you couldn't help but watch it for a few minutes.
TAPERT This is going to sound bad, but what allowed *Hercules* and *Xena* to flourish was we were working for Universal in the syndicated-TV universe. At that time, the TV division went through rapid changes. We had no parent guarding the liquor cabinet. We could do any storytelling we wanted.
O'CONNOR We had animals shrinking. We had metaphors around Jesus, around Caesar. We had Roman battles. We traveled the world into all these different countries from India to China. There wasn't a lot that Rob and his staff didn't approach.

After six seasons and 134 episodes, *Xena* was canceled, concluding on June 18, 2001.
LAWLESS I was struggling through that last year, because it was relentless. It was nine months a year. I was out of gas by the end. It kicked my ass.
O'CONNOR I was ready to move to a different chapter of my life.
TAPERT We came up with a great season 6, whether you like how the series ended or not. I know some fans were disappointed.
O'CONNOR People actually hate that I loved the ending. I understand no one wanted to see Xena die. They felt extremely betrayed.
LAWLESS [Xena's death] is a huge regret on my part, because we didn't realize really what it meant to people. We thought, "Oh, that's a really strong ending." No. I just say to fans, "Let's pretend that never happened."
TAPERT We probably underestimated the backlash. We thought it was the right thing for a character who had come from such a violent and lawless past. There was a bit of selfishness perhaps in closing that door thoroughly.

But the door may yet open again: NBC is developing a reboot with Tapert, exec producer Sam Raimi, and writer Javier Grillo-Marxuach. But don't expect to see Lawless and O'Connor on screen.
TAPERT I think that would do the original performers a disservice. It's an advertisers' and network's dream: "Oh, yeah, let's get her to come back and play the mother. Let's get them to come back and be the Oracle." It's a different [version]. So no, I'm not a fan of that.
O'CONNOR Xena is just an incredible character that it would've been right to bring the show back five years after it ended.
LAWLESS I hope they do right by the fans, do right by the character and that legacy of the show. She can't be a woman who's relying on some dude to get her out of a fix; that's so passé.
O'CONNOR What I have heard is that it'll be more truthful in the relationship between Xena and Gabrielle in that it will show who they are and their love for each other in a new way.
LAWLESS The world's still crying out for a hero. There are still people who feel marginalized, there are still people who want honor and equality. And that's what this show is about. ◆

XENA'S MOST VALUABLE PLAYERS

BRUCE CAMPBELL
AUTOLYCUS
Sure, the self-proclaimed King of Thieves was a smidge devious, but he was an ally for both Xena and Hercules. "My God, talk about a wicked sense of humor! That's how I would describe Bruce," says O'Connor.

HUDSON LEICK
CALLISTO
After Xena destroyed her village, the former mortal became the heroine's longtime nemesis. "At the audition, Hudson insisted we do things we don't do, like shake hands, and then proceeded to blow us away," Tapert says. "We had 20 more people to see that afternoon, but we just [immediately] wanted to cast Hudson."

TED RAIMI
JOXER
A loyal friend and comedic sidekick, Joxer had an unrequited love for Gabrielle. "We realized we'd like a guy who can just do humor," Tapert says. "I had known Ted forever, and he came in and took over."

KEVIN SMITH
ARES
The malevolent Greek god of war and half brother to Hercules pined for Xena. "[Kevin] died in a tragic fall not long after the show ended," Lawless says. "It was a massive loss to us. He was the most excellent man, and not quite as appreciated in New Zealand as he should have been."

LAWLESS AND SORBO: UNIVERSAL TV/EVERETT COLLECTION; CAMPBELL, LEICK, RAIMI, SMITH: EVERETT COLLECTION (4)

Movies

EDITED BY **KEVIN P. SULLIVAN** @KPSull

Captain America: Civil War

STARRING	DIRECTED BY
Chris Evans, Robert Downey Jr.	Anthony and Joe Russo

RATING	LENGTH	REVIEW BY
PG-13	2 hrs., 27 mins.	Chris Nashawaty @*ChrisNashawaty*

PART OF THE FUN OF MARVEL'S AVENGERS MOVIES to date has been having a front-row seat to the super-powered posse fastballing quippy insults at one another. When they're not squaring off against villains like Loki and the ho-hum Ultron, they seem to get off on taking each other down a notch. They're a family, sure. But you get the sense that, like most families, they don't always *like* one another. Despite its stars-and-stripes title, Marvel's latest billion-dollar-blockbuster-to-be, *Captain America: Civil War*, is essentially a third Avengers movie. It's also the best one yet. With a couple of exceptions, the gang's all here (plus a few new faces). And the hook this time around is that the tension isn't just verbal anymore. They beat the crap out of each other, too. It's like a family reunion gone violent.

Directed by Anthony and Joe Russo—who turned the last Captain America outing, *The Winter Soldier*, into a heady meditation on *Citizenfour*-style government surveillance—the film is another timely parable smack-dab in the middle of our current election season, where the U.S. electorate is as scarily divided as it's ever been. The main philosophical rift is between Chris Evans' Steve Rogers (a.k.a. Captain America) and Robert Downey Jr.'s Tony Stark (Iron Man), which shouldn't come as a surprise since those two are also the heroes of the franchise's best stand-alone movies and its most interesting characters.

After a casualty-heavy volley of destruction in Lagos, Nigeria, at the opening of the film (coming on top of *Age of Ultron*'s collateral-

REEL NEWS

***Flash* Bang** Director Seth Grahame-Smith has exited WB's superhero film, scheduled for 2018. • **Maze Limper** An injury suffered by *Maze Runner* star Dylan O'Brien has indefinitely delayed the YA series' third film.

▲ Team Iron Man takes on Team Captain America

damage trashing of Sokovia), the world's governments want to rein in the rogue crime fighters and put them under the oversight of the U.N. This setup may sound awfully familiar to anyone who forked over 10 bucks to see *Spectre* just six months ago, but *Civil War* writers Christopher Markus and Stephen McFeely goose the hand-me-down premise with a sense of fun missing from that other recent superhero smackdown, *Batman v Superman*.

Riddled with guilt, Stark agrees to go along with the U.N.'s leash-tightening plan, while Rogers regards it as a betrayal of the supergroup's MO. With the doctrinal lines drawn, the rest of the Avengers are forced to choose sides: Paul Bettany's Vision and Don Cheadle's War Machine line up with Stark; Anthony Mackie's Falcon, Jeremy Renner's Hawkeye, Paul Rudd's Ant-Man, Elizabeth Olsen's Scarlet Witch, and Sebastian Stan's Bucky Barnes saddle up with Rogers. Scarlett Johansson's Black Widow is stuck somewhere in between. Lest things get too bleakly black and white, Markus and McFeely throw in a couple of newcomers: Tom Holland's Spider-Man and Chadwick Boseman's Black Panther, who add welcome doses of gravitas and light.

Plotwise, there's a lot of ground to cover in *Civil War* (even at two and a half hours). But the Russos juggle the shifting alliances deftly. In the previous pair of Avengers flicks, there's a tendency to feel a bit overwhelmed (perhaps *cheated* is a better word) by the sheer size of the cast. But *Civil War* gives everyone in the movie just the right amount to do, whether it's showcasing their gee-whiz smashy-smashy gifts during one bravura battle royal set at Germany's Leipzig Airport, or allowing them to have a beat of character development that one assumes is the reason for serious actors to sign on to these CGI behemoths (aside from the obscenely large paychecks). Even rookie arrivals like Boseman's somberly avenging African prince Black Panther and Holland's highly promising Spider-Man get their due, as does the film's so-so villain, Daniel Brühl's Zemo. As with even the most dysfunctional families, it's nice to think that all is forgiven in the end. That's certainly the case with the Avengers...for now, at least. Who knows what insults (and punches) will fly at their next family reunion? **A–**

THIS FILM CONTAINS THE FOLLOWING:

- F — FRENEMIES
- WS — WEBSLINGERS
- BB — BENJAMIN BUTTON-ING
- DC — DIRECTOR CAMEO

And the Best Supporting Avenger Is...

SCARLET WITCH

The Russian-y accent is still a tad shaky, but the *Age of Ultron* alum gets a robust emotional arc and perhaps even a budding romance (as Marvel geeks already know).

ANT-MAN

Paul Rudd's appearance as Scott Lang isn't more than a glorified cameo, but boy, does he make it count! With *Ant-Man and the Wasp* on the horizon, there are *big* things to come.

BLACK PANTHER

The Wakandan ruler has a more stoic and reserved energy than the rest of the team but proves that he is ready for his own movie. Too bad we'll be kept waiting until 2018.

SPIDER-MAN

WINNER!

Much ado was made of the wall crawler's big trailer debut, but does he live up to it? As a nerdy, motor-mouthed, and young Spidey, Tom Holland steals every scene he's in.

FALCON

Civil War builds off of Sam Wilson's impressive first appearance in *The Winter Soldier* and gives the flying fighter even better moves—and some very impressive tech to boot.

OSCAR STATUETTE: OSCAR® STATUETTE © AMPAS®; SCARLET WITCH, BLACK PANTHER: © MARVEL (2); ANT-MAN: ZADE ROSENTHAL

ILLUSTRATION BY **R. KIKUO JOHNSON**

5-MINUTE
Oral History

30TH ANNIVERSARY

STAND BY ME BEHIND THE BLUEBERRY PIE BARF-FEST

Three decades after four friends went looking for a dead body, director **Rob Reiner** and Lardass himself look back on the classic's most gagworthy scene. **BY JOE MCGOVERN**

Is there a more hilarious moment in movie history? No one who's seen the gem Stand by Me*—which celebrates its 30th anniversary this summer—can forget the campfire tale that Gordie (Wil Wheaton) spins for his best friends (River Phoenix, Corey Feldman, and Jerry O'Connell) about a kid nicknamed Lardass (Andy Lindberg) who enacts warm, sweet blueberry revenge on the town bullies. EW spoke to director Rob Reiner (whose newest film,* Being Charlie*, is in theaters now) and Lindberg, 45, about the movie's unforgettable barf-orama.*

The Lardass Hogan story was a part of Stephen King's novella *The Body* (the basis for *Stand by Me*), but Reiner had qualms about putting it on screen.

ROB REINER I wrestled with including this scene, not because it was too graphic but because we'd established that Gordie is going to turn into a great writer someday. Would he really tell a story about vomiting? It's like a fart story. So I went back and forth, but I made peace and I said okay.

ANDY LINDBERG That was just the kind of thing that would win the Pulitzer if 12-year-olds could vote.

The production built a tent in Brownsville, Ore., hired extras, and ordered dozens of blueberry pies, plus vats of filling, from a local bakery.

REINER I set up a lot of cameras because I didn't want to have to do a lot of cleanup. It was hard work, but it was also very fun. We made a big mixture of blueberry pie filling and large-curd cottage cheese.

LINDBERG The first time the crew tried the vomiting effect, they used a power washer. They filled the reservoir and just rocketed it out, and 500 pounds per square inch of pressure went on the guy to my left. But that didn't work. The stream was too fine. Finally, after experimenting, they got four or five guys to press down on a giant plunger on top of a cylinder, which pushed all five gallons of pie filling up a vacuum hose through my shirt collar and out from the tube taped to the side of my face.

REINER I mean, if you look closely, it's pretty cheesy because we obviously had to hide the tube to get the projectile effect.

LINDBERG I was completely covered in blueberry pie filling, to the point where I probably left blueberry stains on the floor of my hotel room. I remember talking to the extras and they were joking about how sticky and covered in goo I was—but then the tables got turned the next day. They had to vomit on each other, so the expression of satisfaction I make on film was a bit truthful.

REINER The mayor's wife, it gets on her chest and everything. [*Laughs*]

Audiences flipped—and ralphed—for it.

REINER You know, the idea of chain-reaction vomiting, it does happen. I remember watching test audiences go through the roof at that scene. They were exploding when they watched it, and I was almost worried what might happen.

LINDBERG A friend of mine worked at a movie theater in California when *Stand by Me* came out. He told me that after almost every showing they would have to clean up because someone had vomited during the movie. Which, of course, for me is a point of pride. I've made people throw up all over the world.

▲ Andy Lindberg (*top*) and Rob Reiner

▶ Wil Wheaton, Jerry O'Connell, Corey Feldman, and River Phoenix

LINDBERG: MICHAEL LINDBERG; REINER: WALTER MCBRIDE/WIREIMAGE.COM; *STAND BY ME* CAST: COLUMBIA PICTURES/PHOTOFEST

RON BATZDORFF

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDB	META-CRITIC	ROTTEN TOMATOES	AVG.
A–	SING STREET	84	79	97	**87**
A–	EVERYBODY WANTS SOME!!	80	83	88	**84**
B+	THE JUNGLE BOOK	80	77	94	**84**
A–	GREEN ROOM	75	79	88	**81**
B	BARBERSHOP: THE NEXT CUT	62	67	92	**74**
B–	KEANU	66	61	76	**68**
B	A HOLOGRAM FOR THE KING	63	58	65	**62**
C+	THE HUNTSMAN: WINTER'S WAR	62	35	17	**38**
C+	THE BOSS	52	40	20	**37**
D	MOTHER'S DAY ▲	52	34	7	**31**

KEY L = LIMITED RELEASE I = ITUNES V = VOD

ALSO PLAYING

Bite

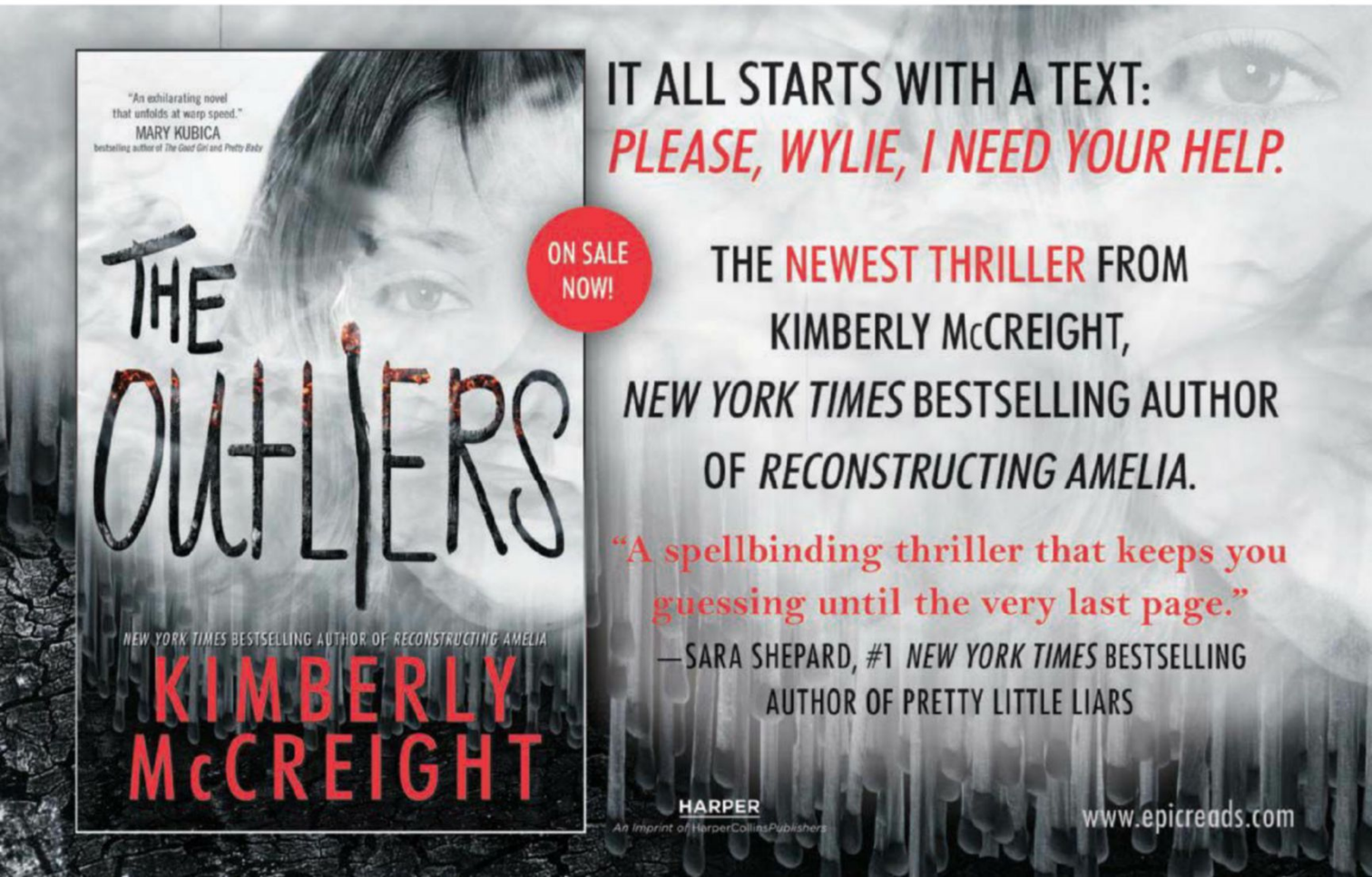
NR, 1 HR., 28 MINS.

In Chad Archibald's low-budget, low-inspiration slime-athon, a bride-to-be (Elma Begovic) heads to Costa Rica for a blackout bachelorette party and returns with more than just a hangover. A tropical-insect bite turns her into a female version of Jeff Goldblum in *The Fly*. There's some nice gooey body-horror makeup F/X, but *Bite* doesn't know what to do with the themes it raises (infidelity, betrayal). It seems to exist merely to spoil your appetite. **C+** *—Chris Nashawaty* L I V

Bridgend

NR, 1 HR., 34 MINS.

Based on a real-life rash of teen suicides in Wales, Danish director Jeppe Rønde's 2015 Tribeca winner feels like the sort of slow BBC America procedural you'd quickly give up on. The main reason to see the film is *Game of Thrones*' Hannah Murray, who plays the new girl in town trying to fit in with and make sense of the inarticulately troubled youths who are taking their own lives. Her haunted doe eyes say more about the mysterious epidemic than the script ever does. **B–** *—Chris Nashawaty* L V


"An exhilarating novel that unfolds at warp speed."
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THE OUTLIERS
NEW YORK TIMES BESTSELLING AUTHOR OF RECONSTRUCTING AMELIA
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POWER RANGERS SUIT UP

The alien-fighting friends leave the '90s behind in this **EXCLUSIVE FIRST LOOK** at their new suits. BY SHIRLEY LI

▲ The skintight original costumes as seen in the television series' first season

Later, Lycra! When the Power Rangers revival morphs into theaters March 24, 2017, the five teenagers with attitude won't be wearing the original series' campy costumes to battle Rita Repulsa (Elizabeth Banks). Instead, the new cast—singer Becky G as Yellow Ranger Trini, Ludi Lin as Black Ranger Zack, Dacre Montgomery as Red Ranger Jason, Naomi Scott as Pink Ranger Kimberly, and RJ Cyler as Blue Ranger Billy—will don translucent extraterrestrial armor that crystallizes around their bodies. The sartorial update may look radical, but the outfits are visual throwbacks to the franchise's long-running mythology. "The show was about kids coming of age, about metamorphosis," director Dean Israelite (*Project Almanac*) says. "These suits needed to feel like they were catalyzed by these kids and their energy, their spirit."

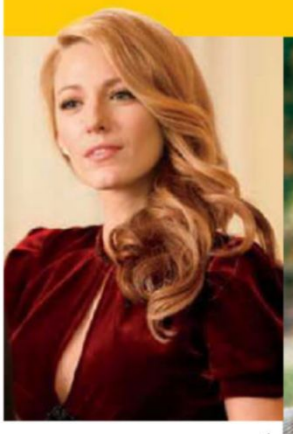
The spandex-free makeover also helps set the film apart from other big-screen franchises. "It's tricky finding a new language for a superhero costume," production designer Andrew Menzies (*G.I. Joe: Retaliation*) admits. "Ours is an alien costume that grows on them, that's not man-made. You can't win everyone over, but we are trying to appeal to a more mature audience and gain new fans." Fans like the Yellow Ranger herself. "It's the coolest costume ever," Becky G says. "I'm gonna wear it for Halloween for, like, five years."

▼ The '90s TV Power Rangers

POWER RANGERS: TIM PALEN; *MIGHTY MORPHIN' POWER RANGERS*: EVERETT COLLECTION

Streaming

THE STANDOUT TITLES COMING (AND GOING) IN MAY | **BY SHIRLEY LI** @shirklesxp



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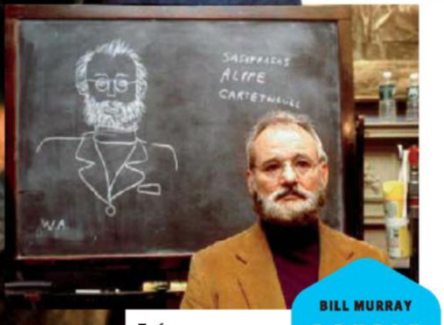

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BILL MURRAY DOUBLE FEATURE

1 **HULU**

THE AGE OF ADALINE

Serena van der *Who*? Blake Lively stars in this gorgeous fantasy about a woman who doesn't age—and gets to wear the most jaw-dropping looks from the past century. Adaline even finds timeless love in the form of Michiel Huisman (*Game of Thrones*), proving that ageless women really *can* have it all.

MOVIE | MAY 27

2 **AMAZON**

WHEN HARRY MET SALLY...

Have what Billy Crystal and Meg Ryan are having—no, not *that*!—with this beloved tale of a man and a woman whose years of friendship and dating mishaps lead to something...more.

MOVIE | AVAILABLE NOW

3 **AMAZON**

MR. SHOW WITH BOB AND DAVID

SEASONS 1–4

Binge your way through Bob Odenkirk and David Cross' seemingly endless comic creations in their surreal '90s sketch series.

TV | MAY 21

4 **SHOWTIME STREAMING**

3:10 TO YUMA

A poor rancher (Christian Bale) transports an outlaw (Russell Crowe) in this acclaimed fiery remake of the classic Western.

MOVIE | AVAILABLE NOW

5 **HULU**

ANGIE TRIBECA

Tough-as-nails police officer Angie (Rashida Jones) and her procedural-spoofing cohorts fire *killer* jokes and *deadly* puns. It's literally *arresting* comedy!

BEST EPISODE > "Murder in the First Class" *(EP. 8)* *Angie* spoofs *Airplane!* Just call her Shirley? (Please don't.)

TV | MAY 7

6 **AMAZON**

99 HOMES

Michael Shannon and Andrew Garfield spar in this look at the housing crisis and its impact on one struggling Florida family.

MOVIE | MAY 9

7 **SHOWTIME STREAMING**

LOST IN TRANSLATION, THE ROYAL TENENBAUMS

Bill Murray faces a language barrier in one and a rotten marriage in the other, making this the perfect pairing for fans of the actor looking miserable.

MOVIES | AVAILABLE NOW

8 **HULU**

BEING ERICA

COMPLETE SERIES

Missing *Hindsight*? Find solace in this charming Canadian dramedy, which follows a thirtysomething (Erin Karpluk) who time-travels to fix her past mistakes.

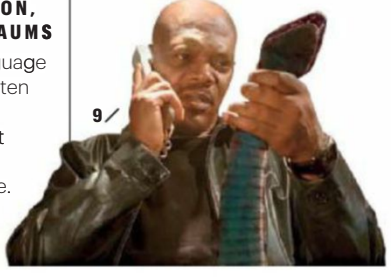
TV | AVAILABLE NOW

9 **HBO NOW**

SNAKES ON A PLANE

In the spirit of Samuel L. Jackson: Get this *motherf---ing* movie on your *motherf---ing* screen!

MOVIE | AVAILABLE NOW



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LAST CALL TO WATCH... ***Tiger Eyes*** **(Netflix)** Ends 5.15 | ***10 Things I Hate About You*** **(HBO Now)** Ends 5.31 | ***RoboCop*** **trilogy (HBO Now)** Ends 5.31

WHEN HARRY MET SALLY...: PHOTOFEST; MR. SHOW WITH BOB AND DAVID: BONNIE SCHIFFMAN/HBO; THE ROYAL TENENBAUMS: EVERETT COLLECTION

An Epic Behind-the-Scenes Guide to the Galaxy's Favorite Saga

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TV

LOGLINES

Marvel-ous News Netflix will produce its sixth Marvel series, *The Punisher*, with Jon Bernthal. • **Movers and Shakers** Jennifer Hudson, Harvey Fierstein, Martin Short, and Derek Hough have been cast in NBC's *Hairspray Live!*

EDITED BY **CAITLIN BRODY** @cbroday

▲ (*From left*) Alan Cumming, Julianna Margulies and Josh Charles, Christine Baranski, Archie Panjabi, Margulies, Margulies and Jeffrey Dean Morgan, Matt Czuchry and Panjabi, Charles, and Chris Noth

The Good Wife

SERIES FINALE DATE	TIME	NETWORK	REVIEW BY
May 8	9 p.m.	CBS	Henry Goldblatt @*HenryGoldblatt*

WE NOW LIVE IN THE A.L. ERA (AFTER *LEMONADE*), WHEN Beyoncé has given a woman permission to stay with her philandering man, so long as she avenges his wrongdoing by picking up a baseball bat and obliterating the better part of a city block. It's advice that came years too late for women like Silda Spitzer, Huma Abedin, Elizabeth Edwards, and Suzanne Craig, all of whom stood mum (and mummy-like) next to their husbands as the men apologized for their indiscretions in front of a throng of reporters. These events became so commonplace that in 2008 the *Kansas City Star* dubbed them "'Stand by Your Man' press conferences" after Tammy Wynette's 1968 hit song.

That's how we first meet Alicia Florrick (Julianna Margulies) in 2009. In pearls and a houndstooth blazer, she lurks silently next to her politico husband, Peter (Chris Noth), as he confesses to sleeping with prostitutes. That's just the start of "The Education of Alicia Florrick," as *The Good Wife* creators, husband-and-wife team Robert and Michelle King, nicknamed their series. For Alicia, this schooling has been painful at times. She has been cheated on, and wrongly convicted of stealing an election. She discovered her close friend slept with her husband, and lost the love of her life in a courtroom shooting. She has survived corporate backstabbing, NSA surveillance, and an email hack. No wonder she turned to booze.

Speaking of, at its best, *The Good Wife* was like the red wine Alicia was so fond of: complex, rich, and bold. The Kings knew which notes to draw out (a deleted voicemail simmered for five seasons before emerging as a major plot point this year) and when to sock us. The stellar fifth season—Cary (Matt

WINEGLASS: GETTY IMAGES; CUMMING, BARANSKI: JEFFREY NEIRA/CBS (2); MARGULIES AND CHARLES, CZUCHRY AND PANJABI, CHARLES: CBS (3); PANJABI: JUSTIN STEPHENS/CBS; MARGULIES: DAVID M. RUSSELL/CBS; MARGULIES AND MORGAN: MICHAEL PARMELEE/CBS; NOTH: CRAIG BLANKENHORN/CBS

ILLUSTRATION BY **RICHARD ROBERTS**

Czuchry) and Alicia plot to start their own firm; the shocking death of Will (we still miss you, Josh Charles)—is some of the most brilliant TV ever. The show created a universe—fake companies like Chumhum took on personalities in their own right; amazing recurring characters played by Michael J. Fox and Carrie Preston, to name a few—that rivals *The Simpsons* in size and depth.

The Kings told EW a few weeks ago that their series will probably be remembered as the last acclaimed drama that produced 22 episodes a year. (They're too modest to say "acclaimed"—I added that in for effect.) They're right. Aside from *The Good Wife*, the last drama to pump out 20-plus episodes in a year and be nominated for an Emmy was *House*, in 2009. For viewers, there's a downside to this abbreviated form of storytelling: In most cases, the episodes are filmed before the first one airs, so the creators are unable to fix a floundering plotline. The Kings were incredibly attuned to their audience and nixed story lines that didn't work (think: the limpid S&M relationship between Kalinda and her husband at the start of season 4).

As the series ends, Alicia has evolved significantly. (When Fox's devious Louis Canning informs Alicia that Peter is sleeping with yet another woman, she responds, oozing with sarcasm: "Were you wanting me to cry, Mr. Canning?") The TV landscape has changed too. Because of economics and viewer demographics, there may never be a show like *The Good Wife* again: a non-genre series that drops Easter eggs and rewards careful viewing; a program that led the conversation on issues like cybersecurity and political graft; and a show that explored the romantic lives of 40- and 50-year-olds, but not for laughs. To the cast and creators, thanks for the *good*—make that great—run.

Series grade: A

MENZIES AS FRANK RANDALL: STARZ ENTERTAINMENT, LLC; AS "BLACK JACK" RANDALL: FRANK W. OCKENFELS 3/STARZ ENTERTAINMENT, LLC; LUPONE: JONATHAN HESSION/SHOWTIME (2); MEYERS AS MATT: BETH DUBBER/FOX; AS HIMSELF: HULU; DAN AMBOYER: TV LAND (2); GROBGLAS AS PETRA: NINO MUÑOZ/THE CW; AS ANEZKA: MICHAEL DESMOND/THE CW

PLAYING DOUBLE

Is it just us, or has TV been double-dipping actors in the character pool a lot lately? From mystical look-alike ancestors to long-lost twins, EW ranked each twist pairing from the least to the most bananas. Just call them (drumroll, please!) "banana splits." **BY SHIRLEY LI**

TOBIAS MENZIES, *OUTLANDER*

Frank Randall
The fantasy drama introduced Menzies—time-traveling Claire's historian husband—in 1945...

"Black Jack" Randall
...but, as revealed in the pilot, Frank gets his looks from a sadistic ancestor Claire faces in 1743.

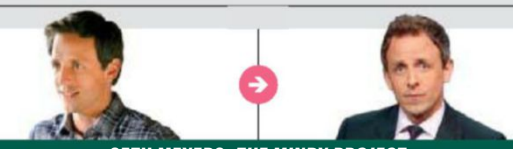
RATING: *1 BANANA* *Frank and Black Jack's resemblance is entirely plausible.*

PATTI LuPONE, *PENNY DREADFUL*

Joan Clayton
LuPone's witch—nicknamed the "Cut-Wife"—dealt with the devil in a season 2 episode...

Dr. Seward
...and lived long enough to produce a distant descendant who shares her visage—but not her coif—in season 3.

RATING: *2 BANANAS* *It's one unexpected, hair-raising return.*

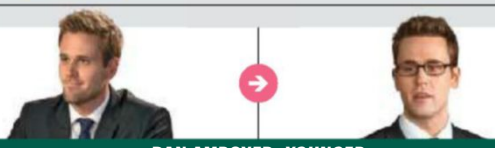


SETH MEYERS, *THE MINDY PROJECT*

Seth Meyers as Matt
Meyers wooed Mindy at a bookstore and won her over with frozen yogurt in a 2012 episode...

Seth Meyers as Himself
...and reappeared this season as himself to help Morgan find his missing dog.

RATING: *3 BANANAS* *Mindy never forgets a suitor. Maybe "Matt" is Meyers' alias?*



DAN AMBOYER, *YOUNGER*

Thad
Kelsey's fiancé bit the dust this season after finding out Liza's age-defying secret...

Chad
...but Thad turned out to have a secret of his own: a poncho-wearing twin brother.

RATING: *4 BANANAS* *Liza never saw a second dirtbag love interest for Kelsey coming.*

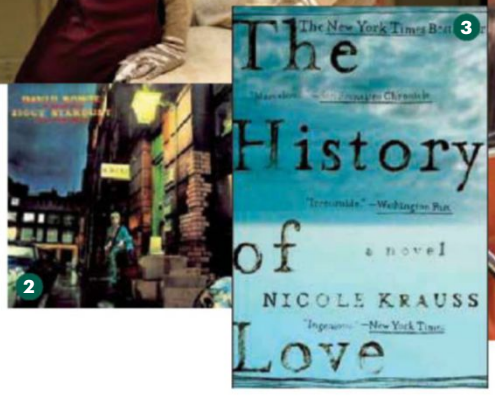
YAEL GROBGLAS, *JANE THE VIRGIN*

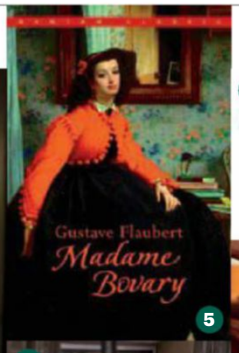
Petra
Petra has had her fair share of telenovela-worthy drama...

Anezka
...and this twist—a long-lost twin—might be the toughest she's faced.

RATING: *5 BANANAS* *How did Petra, who knows everything about everyone, miss this?*

CHELSEA HANDLER'S MUST





Chelsea Handler's about to serve real talk—and not just to celebrities anymore. On her new show, *Chelsea* (streaming on Netflix Wednesdays, Thursdays, and Fridays starting May 11), she'll investigate social issues well beyond the bounds of Hollywood. "It's the college education that I never got, that Netflix is paying for," she jokes. "It's me growing up." But rest assured, not everything has changed. "I'm still being an idiot." Before her show bows, the unfiltered host fills us in on her latest pop culture obsessions.

—SHIRLEY LI

1

DOWNTON ABBEY

I love soap operas. I can't get away with watching *General Hospital* in real life, so *Downton*'s the next best thing. I just love the music, and I love the period.

2

THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS

by David Bowie

I had never been a David Bowie fan, but when he died, I started listening to him—what he did for so many people moved me. I got into his music and loved it.

3

THE HISTORY OF LOVE

by Nicole Krauss

It's a beautifully written book of stories woven together about love and what it means to love someone. When you're running around through life, it's nice to be reminded of that.

4

GIRLS

This season has been great. I loved the episode about when Marnie's ex-boyfriend shows up a completely different guy. Just the line "You're talking with an accent" made me laugh.

5

MADAME BOVARY

by Gustave Flaubert

I never read all the classics, probably because of skipping college, so when I took the [past] year off, I read so many. I'm taking my time with this one.

6

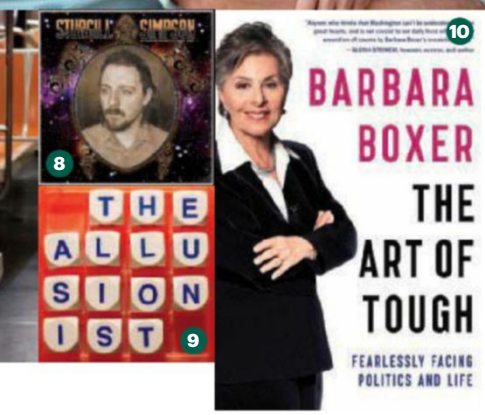
COFFEE BREAK

A podcast teaching foreign languages

I bought a house in Spain last year, so I gotta buck up and learn Spanish, or it'll completely screw me over. I'm a little slow on the uptake, but I can, like, definitely go into a restaurant and order food. [*Laughs*]

HANDLER: BRIAN BOWEN SMITH/NETFLIX; *DOWNTON ABBEY*: NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED 2015 FOR MASTERPIECE; *GIRLS*: CRAIG BLANKENHORN/HBO

LIST



DEGRASSI: NEXT CLASS: STEPHEN SCOTT/DHX MEDIA (2)

7

BY THE SEA

It's a ridiculous movie, and I don't mean that as a compliment. I watched it three times, all stoned, and I recommend to anybody who watches it to also get stoned. It's fantastic.

8

METAMODERN SOUNDS IN COUNTRY MUSIC

Sturgill Simpson

I think a lot of country music is cooler than it's given credit for. A friend turned me on to this, and I worked out to it seven mornings in a row.

9

THE ALLUSIONIST

A podcast about language and etymology

I just like the history of words, because meanings change a lot. When I was growing up, all four walls of my bedroom were taped with vocabulary words.

10

THE ART OF TOUGH

by Barbara Boxer

It's a great book about female empowerment and what it takes to be a member of society and how one person can make a difference. There's a domino effect with everything.

FIRST LOOK

▲ Adamo Ruggiero, Lauren Collins, and Amanda Arcuri

Degrassi All Grown Up

Whatever it takes, the popular Canadian show will make it through—and oh, it has. The *Next Class* installment gets a little help from some pimple-free familiar faces. **BY HENRY GOLDBLATT**

In its 30-plus years, the *Degrassi* franchise has become famous for tackling hot-button topics—and there's no issue that causes more fear, anxiety, and controversy than...the high school reunion. So that's exactly what season 2 of *Degrassi: Next Class* has planned when it premieres July 22 on Netflix.

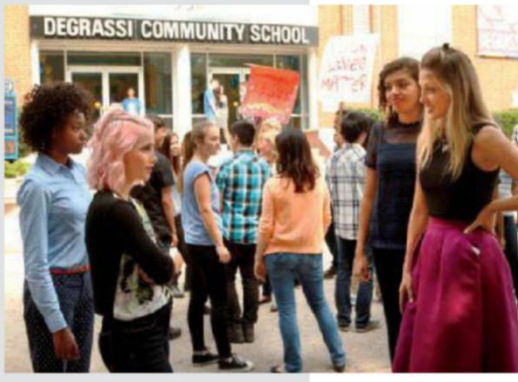
To commemorate the franchise's 500th episode (in your face, *Law & Order*!), a host of *Degrassi: The Next Generation* alums, including Marco (Adamo Ruggiero), Paige (Lauren Collins), Emma (Miriam McDonald), and Spinner (Shane Kippel), return to their alma mater. (Did Emma and Spinner's quickie marriage last? Stay tuned...)

"It's the 35th anniversary of the school, so we all get together to celebrate.... But sadly, the wheelchair ramp was out of service," says Ruggiero, dashing hopes of a cameo from Drake, who played Jimmy—memorably paralyzed after a school shooting in season 4 of *The Next Generation*.

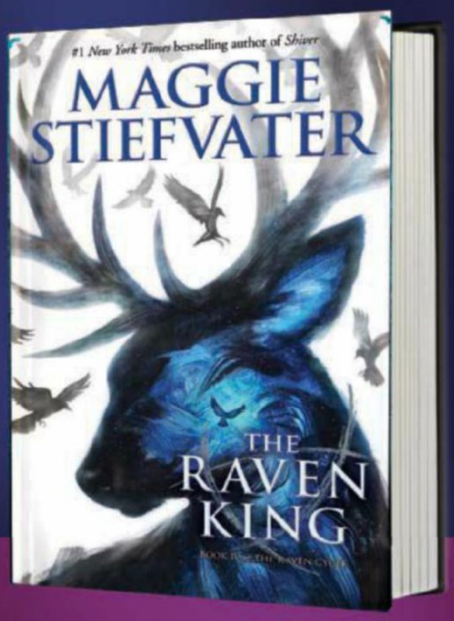
Ruggiero, who works for *Degrassi*'s production company as a digital story producer, says filming the episode was surreal: "I got to see Paige again, and I missed her so much. Weird, since Lauren and I are BFFs in real life. I hope I see her again soon—Paige, not Lauren."

Count on plenty of interactions between the veteran cast and the new one (Paige is still gloriously bitchy!), but don't count on encore performances from two of *Degrassi*'s most memorable bands: Downtown Sasquatch or Paige Michalchuk and the Sexkittens. "If we make it to 1,000 episodes, I will pitch a geriatric battle of the bands," says Collins. We're holding you to that.

▼ Reiya Downs, Arcuri, Sarah Barrable-Tishauer, and Miriam McDonald



READ THE
STUNNING
CONCLUSION
TO THE RAVEN CYCLE!



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—Entertainment Weekly

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Michael Weatherly

Before he says goodbye to *NCIS* alter ego Tony DiNozzo (CBS, May 17, 8 p.m.), the actor reflects on 13 years—and that time (okay, *times*) he went commando. **BY LYNETTE RICE**

Can you remember your first week on *NCIS*?
As if it were yesterday. I'd been reading this book by Cary Grant, who would employ different methods to make himself feel like certain characters. So on the first day of shooting, I decided that Tony DiNozzo would not wear underwear.

Wait, what?!
He was going to be free! He had a certain swagger to his gait, that young DiNozzo. I'm happy to report that he has since started wearing underwear, though.

You relished finding the comedy in each episode, didn't you?
I used to go home and watch screwball comedies. There was a lot of 1930s stuff going through my head during those first few seasons.

But Tony had a serious side.
I've always thought of him as very lonely and complicated. He needed that family at *NCIS* more than any other character, with the exception maybe of Gibbs (Mark Harmon).

You've been in over 300 episodes. Have a favorite?
"Truth or Consequences," the premiere of season 7. I get tied to a chair, injected with truth serum, and tortured. That was a lot of fun. It was right at the middle of my time on the show, so it makes sense that it would be the peak.

When did you decide it was time to leave?
During season 11, I suddenly didn't feel comfortable in the squad room or in my clothes. Something had changed. I guess it just became harder to revel in the juvenile and in the silliness. When Cote de Pablo [who played Ziva David] left the show in 2013, I didn't have a sparring partner. It would be like watching *His Girl Friday* except there was no Rosalind Russell.

> "*NCIS* ALLOWED ME TO GROW. AND MAKE INCREDIBLE FRIENDSHIPS. AND THE MONEY'S BEEN PRETTY GOOD TOO."
> —MICHAEL WEATHERLY

Will there be a call-back to Ziva in your final episode?
She figures prominently.

Executive producer Gary Glasberg teased that viewers may reach for the tissues...
I think there is some of that. There will be a true epiphany for DiNozzo, a true change of direction.

Most important, will you be wearing underwear?
Yes, though I think at this point DiNozzo should be wearing Spanx.

SONJA FLEMMING/CBS

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05 . 20	BISMARCK, ND	09 . 02	SYRACUSE, NY
05 . 21	GRAND FORKS, ND	09 . 08	ERIE, PA
05 . 22	SIOUX FALLS, SD	09 . 09	CLEVELAND, OH
06 . 17	CLARKSTON, MI	09 . 10	CHARLOTTE, NC
06 . 18	INDIANAPOLIS, IN	09 . 15	DES MOINES, IA
06 . 23	BANGOR, ME	09 . 16	ST. LOUIS, MO
07 . 07	HARTFORD, CT	09 . 17	CHICAGO, IL
07 . 09	PHILADELPHIA, PA	09 . 23	ALBUQUERQUE, NM
07 . 14	RALEIGH, NC	09 . 29	RENO, NV
07 . 15	VIRGINIA BEACH, VA	09 . 30	SACRAMENTO, CA
07 . 16	BRISTOW, VA	10 . 01	MTN. VIEW, CA
07 . 17	WANTAGH, NY	10 . 07	PHOENIX, AZ
07 . 28	BILLINGS, MT	10 . 08	IRVINE, CA
07 . 29	SALT LAKE CITY, UT	10 . 09	SAN DIEGO, CA
08 . 04	HOLMDEL, NJ	10 . 13	NASHVILLE, TN
08 . 05	MANSFIELD, MA	10 . 14	EVANSVILLE, IN
08 . 26	DARIEN CENTER, NY	10 . 15	KANSAS CITY, MO
08 . 27	PITTSBURGH, PA	10 . 22	ATLANTA, GA

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN** @RayRahman

MUST WATCH OF THE WEEK

Homer Simpson

THE SIMPSONS

SUNDAY, MAY 15 | 8–8:30PM | FOX

You've seen Homer as a three-dimensional being, in puppet form, and even as a LEGO creation. Now you're about to experience him in a new way: live. Titled "Simprovised," the episode, which sees Homer turn to improv comedy to regain his confidence after mangling a speech, features a closing segment in which fans can call in and interact with the animated legend. Located in what exec producer Al Jean calls "a Fox secret bunker at an undisclosed location," Homer will answer any non-fourth-wall-breaking question, with Dan Castellaneta, who voices Homer, riffing on the fly. (The motion-capture technology limits the motions that Homer can make, so the bit was capped at three minutes to avoid repetition.) The producers are embracing the anything-goes live element. "If there's a little glitch, that's fun, too; that's the excitement of live television," says Jean. "I think this is going to be really incredible... or incredibly terrible." *—Dan Snierson*

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

MONDAY MAY 9

The Detour

9–9:30PM | TBS

An American gent marries a Russian bride. At the reception, they'll play "Putin on the Ritz."

Jane the Virgin

9–10PM | THE CW

Jane doubts her writing. Well, if she can't write, she could always become an editor. [*Ed. note: In my office, Ray!*]

Series Debut

Hello Goodbye

11PM–MIDNIGHT | TRAVEL

The show interviews real people arriving and departing at airports. Expect many shots of people who *just* realized their Kindle is still on the plane.

SEASON FINALE

Damien

10–11PM | A&E

Be very afraid, fans: The *Omen*-inspired series has yet to be picked up for a second season.

TUESDAY MAY 10

Season Finale

New Girl

8–8:30PM, 9–9:30PM | FOX

Here comes the bride...but what about the groom? Cece (Hannah Simone) wakes up the morning of her wedding to find Schmidt (Max Greenfield) missing. Although creator Liz Meriwether vows the wedding—featuring guests like Megan Fox and the long-lost Coach (Damon Wayans Jr.)—*will* happen, it's not easy getting there: "Things go wrong before they go right," she explains. A First Lady-themed edition of True American the night before the ceremony doesn't help matters, and the drama continues even after everything's said and done. "Stick around for the tag at the end," Simone teases. "There's a huge twist." *—Ariana Bacle*

THE SIMPSONS: FOX; NEW GIRL: ADAM TAYLOR/FOX

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

WEDNESDAY MAY 11

Season Premiere

▶ Raiders of the Lost Art

10–11PM | OVATION

Pretty much every time there's a news story about stolen art, I end up devouring every word. What's *not* intriguing about highbrow lowlifes? This series, entering its second season, capitalizes on that juicy premise by highlighting art heists throughout history while also offering plenty of backstory on the artists themselves. The first of two back-to-back episodes tells the tale of Munch's iconic *The Scream*, which has been swiped at least *three* times (including once in 1994 by "a gang of Norwegian thieves"); the second focuses on Klimt's *Portrait of Adele*, which Nazis looted during WWII. Watch 'em and you'll feel like an amateur Thomas Crown. B+

THU MAY 12

Season Finale

▶ The Big Bang Theory

8–8:30PM | CBS

With visits from Leonard's mom (Christine Baranski) as well as Sheldon's (Laurie Metcalf), this should be better than that *Mother's Day* movie.

Season Finale

▶ Scandal

9–10PM | ABC

The candidates pick their running mates. I hear Sarah Palin might be available?

▶ Lip Sync Battle

10–10:30PM | SPIKE

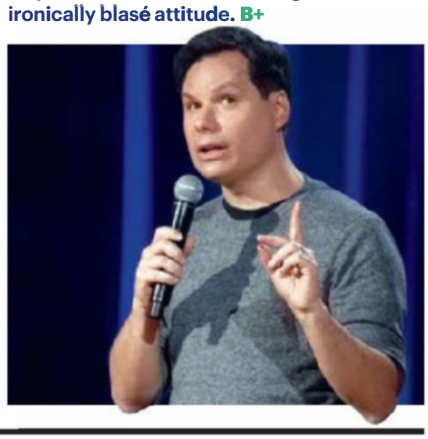
Call it *Straight Outta SoCal*: Long Beach rapper Snoop Dogg goes up against L.A. Clippers point guard Chris Paul.

FRIDAY MAY 13

▶ Michael Ian Black: Noted Expert

10–11PM | EPIX

Actor and frequent Twitter pundit Michael Ian Black has had an illustrious career in comedy, from *The State* to *Wet Hot American Summer* to, as Black himself notes, many canceled television shows (*Stella*!). But we don't often get to see him do a stand-up special, which is a shame, because he is *hilarious*. This strong, absurd set sees him riffing on topics that range from Hanson's "MMMBop" to crying babies who sound like Batman villains to a few things that can't be printed here—all with his signature ironically blasé attitude. B+



SATURDAY MAY 14

KILTY PLEASURE

▶ Outlander

9–10PM | STARZ

The episode is titled "Best Laid Schemes...," which sounds like a book I could've used in college.

▶ Tulips in Spring

9–11PM | HALLMARK

Here's a very Hallmark-y description for you: A young big-city interior designer reconnects with her father at the family tulip farm.

Series Debut

▶ My Floating Home

10:30–11PM | FYI

The series follows people building "dream homes" that float on water. I think those are called boats?

▶ Party Over Here

11–11:30PM | FOX

A woman is stalked by an online ad. And that's why you should always stick to print magazines.

SUNDAY MAY 15

▶ Under the Gun

8–9:45PM | EPIX

***Under the Gun* begins with this line: "Before this film is over, 22 people in America will be shot. Six of them will die." So there's no mistake where the documentary, narrated and exec-produced by Katie Couric, stands on the issue of gun control. And while the film doesn't add much new information to the conversation, it does offer an impressively sweeping overview of our current situation—and how we got here in the first place. Full of talking heads and statistics, *Under the Gun* moves with urgency as it explores America's past and present relationship with firearms, including a brief but compelling history of the NRA. The most powerful parts involve interviews with real people on both sides of the issue, from "open carry" supporters to victims of recent gun violence. It'll likely make an impact on anyone who isn't in Congress. B**

Season Finale

▶ Once Upon a Time

7–9PM | ABC

The season ends with a two-episode double-header. So... *Twice Upon a Time*?

Season Finale

▶ The Last Man on Earth

9:30–10PM | FOX

As Phil and his brother grow closer, the gang gets a big surprise. I hope it's a shaving razor.

▶ Veep

10:30–11PM | HBO

Selina's rival stages a fake protest. They knew it wasn't real when one of the demonstrators shouted, "Wall Street is okay, I guess!"

RAIDERS OF THE LOST ART: OVATION; MICHAEL IAN BLACK: NOTED EXPERT, UNDER THE GUN: EPIX (2)

Music

EDITED BY **KEVIN O'DONNELL** @ODtron

INSIDE SELENA GOMEZ'S EPIC *REVIVAL* TOUR

The "Hands to Myself" singer can't keep her plans to herself. She gives EW the scoop on her summer trek, which begins May 6 in Las Vegas. **BY NOLAN FEENEY**

How much of a spectacle are you going for? Will there be explosions? Will you be flying across the arena?

It's the biggest stage I've ever been on, which is exciting—and overwhelming because I'm going to be in heels! I want it to feel *big*, but not in the way where there's tons of fire and confetti every five seconds. I wanted big close-up shots of me [on screen] so while you're dancing and losing your mind, you know what I'm actually saying and the words behind it. I want it to be just vibrant and full of life so that you feel good after leaving. You're not exhausted or eager to put it up on YouTube.

So you want people to have their own personal revivals.

Yes! Whether you're my fan from the beginning or just barely even know one song of mine, I want you to be able to see this show and know that it's possible for anybody to do what they love.

How do you maintain the intimate feel of *Revival* in giant venues?

This is the first time I'll ever be playing piano and singing at the same time. I've taken piano lessons since the beginning of tour rehearsals. I wanted to have a whole section where it's just me, the mic, and my band. It's going to be very conversational: I've never written, "This is where I'm going to stop and say this." Whatever that night makes me feel, I say it whenever I want. When I see a girl crying, or excited, I feel what she's feeling.

You've been touring since you were a teenager. How does this one compare?

There's such a difference when you perform music that you created. It's the best feeling in the world. Even songs like "Sober" I connect with so much, and I didn't even get to lyrically be a part of that. I was so scared of what people would say [about *Revival*] because everybody was already dissecting every little move I made anyway. But I was so embraced for sharing my story.

What's the biggest challenge of this tour?

I think I could phone it in. I could have all the right bells and whistles and stand on stage in a pretty dress and sing my heart out and say thank you and good night. But I created a social-media account specifically for my tour [because] I want people to see that I put in the hours. I'm not trying to prove anything, but I do work my ass off.

What's more intimidating: playing in front of thousands of people or knowing that you're the most followed person on Instagram?

I don't know! [*Laughs*] I don't have this pressure, though. Everybody asks me that. I would rather get recognition for my music, but it's cool to be able to pull the audience in the right direction. You could be on Instagram and the next thing you know you're on some fitness site feeling s---ty about yourself. Or you could post something fun and make people laugh or smile.

GOMEZ: JAMIE MCCARTHY/GETTY IMAGES

Selena's Tour Essentials

The singer on the things she won't leave home without

CHICKEN POT PIE

My trainer won't let me eat [junk] but I can still have my pot pies. Just not every day.

DIFFUSER

I'll put peppermint or lavender in it and let that go through the night as I sleep.

NOTEWORTHY

Blink-182 will return with a new LP, *California*, out July 1. • **Missy Elliott** will appear on the new **Fifth Harmony** album. • **OneRepublic**'s Ryan Tedder tells EW the band's next album has collabs with the xx and Peter Gabriel.

You've been Instagramming from the studio. Will we hear new music on this tour?
Absolutely. I'm in rehearsals during the day and in the studio at night. You hit those points in your life where you're super inspired. There are waves: Even when I recorded *Revival*, I took a two-month break because nothing was coming to me. But right now I'm running with it.

Does this mean we're getting a new album this year?
Hopefully! It's going so well, and I know it's not even remotely close to being done, but I'm going in all different directions and feeling it out. If it's great, I'm not going to hesitate to release it.

You're part of a very famous squad. Will you have a parade of special guests at your shows like your pal Taylor Swift did?
I made a joke about this [when] Taylor was in the room, and she looked at me like, "You should totally do that!" I was like, "I can't have all those people come on my stage!" She's like, "Why not?" "Because I'm not Taylor Swift!"

Come on, you could totally do it.
I think I have a different *everything* about me. I've worked for my whole career, and I've always wanted it to be about that. I've been in so many situations where it's like, "Oh, you're friends with *this* person? You're with *that* person?" All this credibility s--- that drives me crazy. I love being able to work with other artists I admire, but I have a lot to do on my own before I am willing to make it all about embracing other people.

SECRETS OF HER SET LIST

Gomez breaks down what she will—and won't—perform live

- **"Good for You"**
"We had to speed it up; it was a little slower. We added more support with a guitar [in] the middle to pick up the pace."

- **"Who Says"**
"That song [makes me] cry to this day because I know what it did for me when I was 16 singing that song to kids on their dads' shoulders. That's when I recognized I had influence on a generation."

- **"The Heart Wants What It Wants"**
"I won't be performing this on this tour. It's like when you smell a scent and it takes you back to a place that maybe wasn't the best."

- **"Come & Get It"**
"It's very difficult for me to perform live. It's not *my* song. To me, it sounds like a Rihanna reject. I'm figuring out what it's going to sound like."

CANDLES
I love touring, but I have to bring the little things that make me feel at home.

LAPTOP
I connect it to any TV. I love having my movies, my library, my stuff.

Beyoncé Launches Formation Tour

Fire, water, and a whole lot of *Lemonade*: On the scene at the superstar's epic tour kickoff in Florida. BY LEAH GREENBLATT

Beyoncé Knowles Carter may be the only pop star on the planet whose image feels appropriately life-size when it is projected, 60 feet tall and in gleaming high-def, on a towering obelisk. As she strode on stage April 27 at Miami's Marlins Park to the opening notes of her black-girl-magic manifesto "Formation" and took her mark—wrists laced, legs planted, neck snapping crisply to every synth quiver—she appeared exalted and untouchable, a sovereign queen.

But this was a post-*Lemonade* world. In the wake of the April 23 release of her game-changing, Internet-detonating sixth album and its shockingly raw depiction of an A-list marriage in crisis, a superhuman artist had suddenly been rendered...super human. (Stars, they're just like us!)

Not for a minute has this intensely personal swerve—or any other move in Beyoncé's nearly 20-year career—felt like anything less than her own carefully calibrated choice. Still, the record's apparent revelations have undeniably tweaked the public's perception of her as the flawless Teflon goddess who so famously Woke Up Like This. And in an electric two-hour set that leaned heavily on *Lemonade* highlights, greatest hits, and single-lady swagger, the 34-year-old seemed determined to draw a more dimensional portrait of herself, weaving 50 shades of Bey through the show's narrative of defiance, triumph, and redemption. Airy anti-apology "Sorry" raised a sea of hands with its middle-fingers-up command, and a seismic roar met the already legendary "Becky with the good hair" kicker. Independent-woman anthems "Bow Down," "Run the World (Girls)," "Flawless," "Diva," and Destiny's Child redux "Survivor" dominated, feeling freshly relevant alongside *Lemonade*'s odes to self-reliance. It was the songs aimed directly at infidelity, though, that seemed to bring out something deeper and more visceral in her performance. A Beyoncé brought beyond fierceness, she became Sasha Furiosa: bloodied but not bowed, standing alone in a marital postapocalypse.

One of the show's most surreal turns came during the Jack White co-penned "Don't Hurt Yourself": Distorted until its sandblasted riffs were almost unrecognizable and punctuated by blasts of pyro, the melody melted into a few thunderous bars of the Doors' "Five to One" before pivoting to her 2006 scorned-woman wailer "Ring the Alarm," then twined into dancehall pioneer Tenor Saw's reggae classic of the same name. In just over four minutes she had bridged six decades and nearly as many musical genres, and the show hadn't yet reached its halfway point.

Breezy, context-free hits like 2003's "Baby Boy" and a confetti-scattered "Party" allowed the set to breathe, but there were more high-wire mash-ups to come, including "Sweet Dreams" with the Eurythmics' "Sweet Dreams (Are Made of This)"; a shimmering detour through Donna Summer's "Love to Love You

THE SET LIST

Formation Dozens of audience members had already changed into T-shirts bearing the "Boycott Beyoncé" slogan—it's official tour merch, and her twirl-on-my-haters reference **Sorry** | **Bow Down** | **Run the World (Girls)** | **Mine** | **Baby Boy** | **Standing on the Sun** | **Hold Up** | **Countdown** | **Me, Myself and I** | **Runnin' (Lose It All)** | **All Night** | **Don't in Love** Don't take a bathroom break here or you'll miss 40,000 people simultaneously screaming "Surfbort" | **Rocket** | **Daddy Lessons** | **Single Ladies (Put a Ring on It)** "I hope stepped aside to let them take over. They both nailed it—and were rewarded with big hugs. | **Crazy in Love/Bootylicious** | **Naughty Girl** | **Party** | **Blow** | **Nasty Girl** | **Sweet**

Beyoncé and backup dancers on stage April 27 in Miami

BEYONCE: FRANK MICELOTTA/INVISION/AP (2); ANOHNI: ALICE O'MALLEY

Baby" in "Naughty Girl"; and a slinky dip into Vanity 6's "Nasty Girl" during the disco fantasia "Blow." The night's nod to Prince, while expected, felt beautifully understated: just the original "Purple Rain" played in full over the sound system as a swaying sing-along while the obelisk stood bare, bathed in glowing violet.

Not once but twice Beyoncé told the crowd that "All Night" was her *Lemonade* favorite, and she delivered the forgiveness ballad tenderly, a dreamy bedroom lullaby. The two audience members who stepped up to a request for volunteers during the obligatory "Single Ladies" dance came excellently prepared for their close-ups, and the much-debated subject of the singer's own possibly single status was finally, firmly settled at the show's close: The crowd cheered as sweetly intimate home movies of Jay Z and their daughter flashed across the screen (she never actually spoke her superstar spouse's name), and again as she dedicated "Halo" to "my beautiful husband." They saved their loudest screams, though, for *Lemonade*'s gospel-tinged civil rights rave-up "Freedom." Surrounded by her full squad of impossibly limber dancers as they stomped and spun down a flooded runway, she dropped to her knees. Wiping water from her eyes, her hair soaked and hands raised, she didn't look flawless; in this moment she was something messier and much better: real. **A**

to critics who saw the lyrics in "Formation" as antipolice—by the set's opening number. **Hurt Yourself** | **Ring the Alarm** | **Diva** | **Flawless/Feeling Myself** | **'Yoncé** | **7/11** | **Drunk** you practiced," Beyoncé told the two volunteers pulled on stage to do the dance, then **Dreams (Are Made of This)** | **Freedom** | **Survivor** | **End of Time/Grown Woman** | **Halo**

Anohni Finds Light in the Darkness

The groundbreaking songwriter, 44, tackles the world's problems with dance-pop on her new LP, *Hopelessness*. BY NOLAN FEENEY

The album, out May 6, is a bold departure from the chamber pop you used to make as Antony and the Johnsons. What inspired your sound?

I was listening to too much Hot 97 [a New York hip-hop station]. I was feeling a wider divide between me and the music I made in the past. It didn't have sharp enough teeth to address this kind of material.

Pop music is often escapist, but you're singing about issues like climate change and drone warfare.

I wanted to give voice to this aspect of our lives we've minimalized in pop music: this scary contemporary world we've created. We're hiding under the leaves trying to continue forward as if nothing is wrong. I wanted to break out of that and create a soundtrack for people to recognize the reality of their lives.

Can pop songs bring about social change?

In the past year we've seen a resurgence of music addressing certain political issues in America. Kendrick Lamar is the obvious one. I just wanted to push that thinking into other arenas, too.

Do you think of these songs as dance songs even though the subject matter is so political?

I hope people dance to them. I dance [when] I'm having a strong feeling: to jump for joy, to jump in anger, in the ecstasy of telling the truth. Participation in and of itself is an act against hopelessness.

As an out transgender singer, what do you think of how artists are protesting North Carolina's new anti-LGBT law?

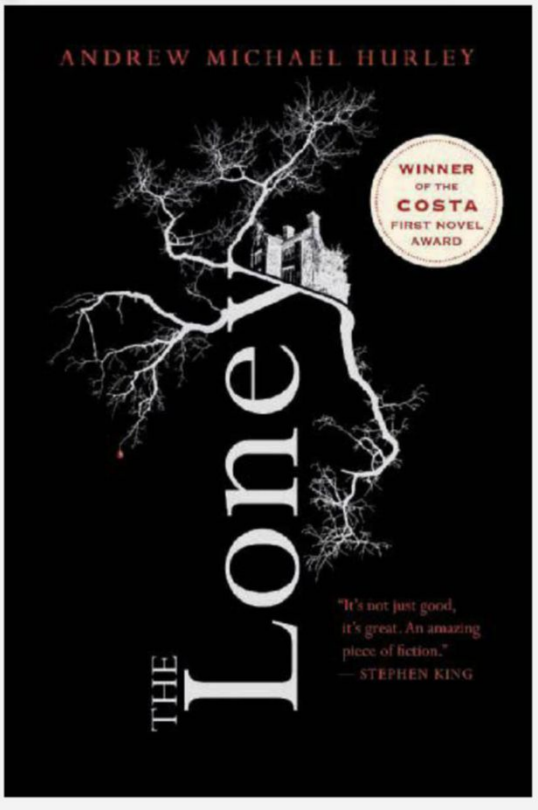
Bruce Springsteen, by [canceling his show], made a big impact on people. Laura [Jane Grace of Against Me!], by staying and performing, she's making a very similar point from a different point of view. All those people are doing the right thing.

Books

BETWEEN THE LINES

Scholastic will publish **J.K. Rowling**'s *Fantastic Beasts and Where to Find Them* screenplay on Nov. 19. • The new pick for **Emma Watson**'s feminist book club is Maggie Nelson's gender-bending memoir *The Argonauts*.

EDITED BY | **TINA JORDAN** @EWTinaJordan


ANDREW MICHAEL HURLEY
WINNER OF THE COSTA FIRST NOVEL AWARD
THE Loney
"It's not just good, it's great. An amazing piece of fiction."
— STEPHEN KING

The Loney

BY	PAGES	GENRE	REVIEW BY
Andrew Michael Hurley	294	Thriller	Clark Collis @*ClarkCollis*

***THE LONEY* IS BOTH THE TITLE OF THIS ULTIMATELY** terrifying debut novel from British author Andrew Michael Hurley and its main setting, a bleak, misty stretch of British coastline raked by treacherous tides.

"The tides could come in quicker than a horse could run.... Opportunist cocklepickers, ignorant of what they were dealing with, drove their trucks onto the sands at low tide and washed up weeks later with green faces and skin like lint."

The Loney is narrated by a man named Smith, whose Christian name we never learn but whose family's Christianity plays a crucial role in his story. When Smith hears on the news that a flood has exposed the remains of a long-dead baby in the Loney, he says, "I suppose I always knew that what had happened there wouldn't stay hidden forever, no matter how much I wanted it to." He and his brother Hanny, it's clear, have some connection to that long-ago tragedy.

> THE BEHAVIOR OF THE LOCAL RESIDENTS, AT FIRST HELPFUL (IF A BIT TACITURN), CURDLES INTO SOMETHING MORE SINISTER."

What ensues is a flashback, one that occupies most of the book, to Smith's youth and an Easter pilgrimage taken by his London-dwelling family and a number of other Catholics to a shrine in the Loney. It turns out that Hanny was mute as a child, and the brothers' parents—in particular their extremely devout mother—hoped the trip would miraculously get him talking. But nothing goes quite as planned. The group's minibus breaks down close to their destination; their new priest—whose predecessor passed away under mysterious circumstances—is disappointingly unsevere; and the behavior of the local residents, at first helpful (if a bit taciturn), gradually curdles into something distinctly more sinister.

Unlike the Loney, this vibrantly written slow-burn tale would not come close to overtaking a horse. Even at midpoint, the reader is left to wonder if the book is a horror story or a drama. But fright fans can relax—or, rather, they can't. Hurley's debut contains dark, unexpected depths, which only really reveal themselves long after his evocative prose has led you far from shore.

B+ E C A

MEMORABLE LINES "I often thought there was too much time there. That the place was sick with it. Haunted by it. Time didn't leak away as it should."

KEY E = E-BOOK C = CD A = AUDIBLE

BRANCH: BRYTTA/ISTOCK

haveKINDLEwillTRAVEL
CUSCO, PERU
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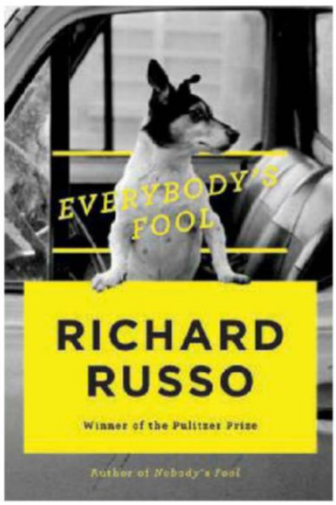


Everybody's Fool

BY Richard Russo | **PAGES** 477 | **GENRE** Novel

REVIEW BY Jeff Labrecque @*JeffLabrecque*

DONALD "SULLY" SULLIVAN was such a beloved incorrigible scamp in Richard Russo's *Nobody's Fool*—and portrayed so perfectly by Paul Newman in the 1994 film adaptation—that the title of this sequel provoked some concern. Rest assured, though, that Sully, now 10 years older, is better than okay. In fact, since his lottery trifecta came in, he's been swimming in something he never really believed in: luck. But while good fortune has blessed him, his friends in the rotting upstate New York backwater of North Bath—like his hapless sidekick Rub and careless one-time boss Carl—are sinking. And some are going down faster than others, like police chief Doug Raymer, who stumbles into an open grave in what turns out to be only the beginning of a series of humiliations that yields the book's title. Raymer was just a minor character in *Nobody's Fool*, albeit one Sully loathed, but Russo trusts the reader to love him once they spend time inside his thick skull. Though the two profess to be lifelong adversaries, it turns out they're really "brothers under the skin." Russo isn't as in tune with the female characters of North Bath, but his love for all its misfits sings with every line of whip-smart dialogue. For fans who've missed Sully and the gang, *Everybody's Fool* is like hopping on the last empty barstool surrounded by old friends. **B+**

Narrow Escapes

They're called "micro-histories"—books that explore one offbeat topic in great detail—and this spring there are no fewer than five of them, all terrific. **BY ISABELLA BIEDENHARN**

1 BRILLIANT BEACONS
ERIC JAY DOLIN
Dolin uses the history of American lighthouses to illuminate the history of America itself: As colonies and uncharted territories became U.S. land, more coastline needed lighting.

2 CITY SQUARES
For centuries people have congregated in town squares—shopping, demonstrating, celebrating. Writers such as Zadie Smith and Adam Gopnik contribute essays to this globe-spanning anthology about the cultural importance of public spaces.

3 PAPER
MARK KURLANSKY
Perhaps our modern master of the micro-history, Kurlansky has written books ranging from *Salt* to *Cod*. Here he takes on the most basic of all human technologies: paper.

4 NEITHER SNOW NOR RAIN
DEVIN LEONARD
You'll never take snail mail for granted again after reading Leonard's chronicle of the U.S. Postal Service, from its founding under Benjamin Franklin through its Internet-spurred deterioration.

5 JOE GOULD'S TEETH
JILL LEPORE
Lepore's latest is about her quixotic search for the legendary manuscript of *The Oral History of Our Time*, which the eccentric author Joe Gould—who died in 1957—claimed was the longest book ever written.

PHOTOGRAPH BY **BRIAN HENN**

PICTURING THE FUTURE

He's explored his Native American childhood in poems, YA novels, even films. Now Sherman Alexie can add children's-book author to his résumé. BY ISABELLA BIEDENHARN

"My mom always said I was born with a suitcase in my hand," says Sherman Alexie, who was just 3 years old when he carefully packed a tiny suitcase full of picture books and a spare pair of glasses and set his sights on the road for the first time. "I was ready to leave!" he says, laughing. "It's one of my earliest memories."

As Alexie—best known for his National Book Award-winning YA novel *The Absolutely True Diary of a Part-Time Indian*—points out, his wanderlust was unusual. He grew up on a reservation in Washington where it wasn't normal for anyone, child or adult, to want to leave home. "I was dreaming about the outside world almost constantly," he says. "In a tribal context, that's weird."

Alexie thinks that his yearning sprang in part from the fact that he spent his early years in and out of hospitals (he suffered from a brain condition called hydrocephalus). Spending so much time with doctors and nurses made him realize how much he wanted to go to a school that would challenge him, even if it meant leaving his family.

He brought that experience to *True Diary*, which helped teens across races and cultures come to terms with their own identities. Now his new picture book, *Thunder Boy Jr.*, gives little ones a chance to start piecing together who they are, too. He considers *Thunder Boy* a "companion piece" to *True Diary*: "It's not the same person, but they have similar lives. I wanted to write a book about a positive, loving family. An intact family. I thought it was important for a Native American picture book to feature that."

In the story, Thunder Boy Jr. loves his namesake father, Thunder Boy Sr., but isn't interested in being a diluted version of Dad: "People call him Big Thunder. That nickname is a storm filling up the sky. People call me Little Thunder. That nickname makes me sound like a burp or a fart," he moans, proceeding to list all the names he'd rather have.

Alexie explains, "I bring the ancient tradition of a kid earning his or her name as an adult because of something they've done, and I put it in a contemporary context." For him this issue is deeply personal. "I'm Sherman Alexie Jr.," he says. "I'd always struggled with being named after my father."

In the end, Thunder Boy Sr. helps his son choose a new name, giving him the same freedom to shape his future that Alexie's own father did. "My dad did something very similar to the dad in that book, but at an older age: He let me go. He let me leave the rez for the white school," Alexie explains. "I was 14." Quoting from *Thunder Boy Jr.* but clearly speaking about his own father, Alexie says, "He read my mind. He read my heart."

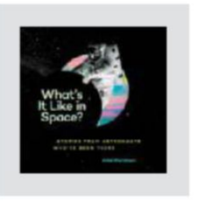
ALEXIE: LEE TOWNDROW

ILLUSTRATION BY **KAGAN MCLEOD**

QUICK TAKES

LaRose
LOUISE ERDRICH
Novel

Erdrich's immersive novel, her first since 2012, opens with two unspeakable events. First, Landreaux Iron, a recovering alcoholic, accidentally shoots his neighbor's 5-year-old son while hunting. Then, after he and his wife, Emmaline, ponder their options in the sweat lodge, a traditional Native American solution comes to them: They'll have to give the bereft Ravich family their own beautiful, loving 5-year-old, LaRose, to raise as their own. As the years pass, the families arrive at a delicate balance, agreeing to share LaRose. Erdrich suffuses the book with her particular sort of magic—an ability to treat each character with singular care, weaving their separate journeys flawlessly throughout the larger narrative, and making each person's pain feel achingly real. All the while, she adds new depth to timeless concepts of revenge, culture, and family. **A–** *—Isabella Biedenharn* E C A



What's It Like in Space?
ARIEL WALDMAN
Nonfiction

This charmingly illustrated book is much meatier than its diminutive size would suggest. Through interviews with 10 astronauts, Waldman distills the space experience to its very essence. Every drawing is accompanied by a fact, often explained in an astronaut's words. Did you know that space smells like "fried steak" or that some astronauts can tell what part of the world they're flying over by the light reflected into the cabin? A few of the observations read like poetry: Sally Ride, describing what it's like to watch lightning storms from above, says, "Sometimes... it looks like a transcontinental brigade is tossing fireworks from cloud to cloud," and Chris Hadfield remembers a space walk as the "pouring glory of the world roaring by." These snippets are so clear, so beautifully curated, that they really do leave you with a sense of what it must be like to float miles above Earth. **A–** *—Tina Jordan* E

POP CULTURE OF MY LIFE

MAGGIE STIEFVATER

The YA author—whose fresh, wildly imaginative fantasy series the Raven Cycle draws to a close with *The Raven King*—riffs on some of her favorite books, TV shows, music, and movies

The book that cemented me as a writer

1>*Jurassic Park* by Michael Crichton. My father handed it to me when I was 11, and I devoured it (there's a dinosaur pun to be had in there). The novel is more savage and wistful than the film, and that sense of missing a place I had never been stuck with me.

The movie I've watched over and over again

M. Night Shyamalan's 2>*The Village*. What can I say? I'm always up to watch some repressed issues play out in limited palette.

The last book that made me cry

I'm a lizard monarch devoid of visible feelings, so I don't generally cry...but I did shed a tear while reading 3>*The Time Traveler's Wife*. Maybe two tears. Maybe four tears and a tablespoon of snot. I was moved.

The first album I ever bought

An Ace of Base album. My parents listened to all the albums we bought to make certain the lyrics wouldn't corrupt us. I chafed and snarled under such a dictatorship, and although I'd had my eye on a Billy Joel album, I selected Ace of Base because I liked imagining my parents sitting stoically through it in the living room. It was just as satisfying as I hoped. 10/10 would do again.

My literary hero

Howl from 4>*Howl's Moving Castle*. Wizards with bad coping mechanisms are my role models.

My last TV binge

5>*Scrubs*. If they were wizards instead of doctors, all I'd ever do is watch that show. I suppose if they were wizards it couldn't be called *Scrubs*. *Capes*, maybe. Look, I just want you to take one minute to imagine Zach Braff as a modern-day entry-level magic practitioner.

The song that always makes me feel better

I have a large variety of electronic tracks that I listen to in my car every time I'm required to go to the grocery store. I filled half my trunk with a subwoofer to better listen to this music, but the tragic side effect is that with the reduced trunk space I'm required to go to the store twice as often.

The group of fictional pals I dream of joining

The knights from *Monty Python and the Holy Grail*. They were always questing and feasting and monologuing and usurping and generally being outdoorsy while making veiled social commentary, and these are all things very relevant to my interests.

My favorite movie

Big Fish. Or *Top Gun*. If you combine those two movies, you will actually know everything there is to know about me. The first is about being larger-than-life, and the second is about how ambition drives some people to wear aviator sunglasses.

The book people might be surprised to learn I love

Higglety Pigglety Pop! or There Must Be More to Life by Maurice Sendak. I suppose it's actually meant for children or terriers (both of these feature in the story), but I still love it. It's about a dog who becomes both a nanny and an actress and is also a little bit about getting eaten by lions.

The TV show that doesn't get its due

The BBC adaptation of *Jonathan Strange & Mr Norrell*. Like I said before, I have a thing for repressed emotions and limited palette, and this has that, plus magic.

What I'm reading now

The Call by Peadar Ó Guilín. It's a dark, strange YA novel coming out this August that repurposes old fairy mythology in a grim and fascinating way.

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STIEFVATER: STEPHEN VOSS; *THE VILLAGE*: FRANK MASI; *HOWL'S MOVING CASTLE*: © 2004 NABARIKI TNGDDDT; *SCRUBS*: RICHARD CARTWRIGHT/ABC

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The Bullseye

BY **MARC SNETIKER** @MarcSnetiker

Yeah, yeah, we get it, SJP, you got *Hamilton* tickets.

P. Diddy says he's done with music, a career decision from Puff Daddy that Sean Combs definitely won't change his mind about later.

DOOM: Because now you know where your nerd is at 3 a.m.

*Good*bye, *Wife*.

Will Ferrell no longer set to play Ronald Reagan in political film about Alzheimer's. File under news we've already forgotten about.

Here begins our bid to remake *Mr. & Mrs. Smith*—and every other movie ever.

Zack and Kelly reunite on Tiffani Thiessen's cooking show. Up next: Lark Voorhies and Dustin Diamond visit an Applebee's.

Best *Civil War* ever!

Get new materials, girl.

Jennifer Hudson tweets, deletes reaction to Tony Awards snub. And I am telling you, she's not going (to win a Tony).

Michelle Obama appeared on *The Voice*, just one anatomical word away from the show she was destined to host, *The Arms*.

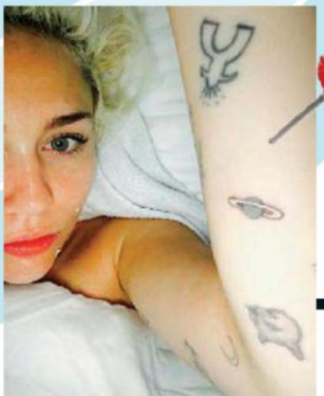
PETA mad at Justin Bieber for posing with chained tiger. We'd show you the picture, but PETA's still mad at us for choosing Gale.

Sesame Street's Maria honored with an Emmy Lifetime Achievement Award, brought to you by the letter *f* for *finally*.

Space Jam sequel officially a go, thus ending two decades of unemployment for at least one Z-list Looney Tune.

Welcome back, Kesha. We mi$$ed you.

Enya rumored to live in high-security castle with 12 cats. This is "squad goals," right?



Miley Cyrus gets tattoo of Saturn, calls it Jupiter on Instagram, thankfully still doesn't know about Uranus.

HUDSON: KARWAI TANG/WIREIMAGE; BIEBER: GEORGE PIMENTEL/WIREIMAGE.COM; OBAMA: GARY MILLER/GETTY IMAGES; BLACK PANTHER: MICHAEL MULLER; *SESAME STREET*: EVERETT COLLECTION; MARVIN THE MARTIAN: WARNER BROS./PHOTOFEST; ENYA: FRANZISKA KRUG/GETTY IMAGES; CYRUS: @MILEYCYRUS; MADONNA: GEORGE PIMENTEL/WIREIMAGE; *DINNER AT TIFFANY'S*: JESSICA BROOKS; BEYONCÉ AND IDRIS ELBA: @BEYLITE; FERRELL: MIKE MARSLAND/WIREIMAGE.COM; REAGAN: UNIVERSAL HISTORY ARCHIVE/UIG VIA GETTY IMAGES; *THE GOOD WIFE*: JEFF NEUMANN/CBS; COMBS: STEVEN LAWTON/GETTY IMAGES; SARAH JESSICA PARKER: JOHN SHEARER/GETTY IMAGES

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